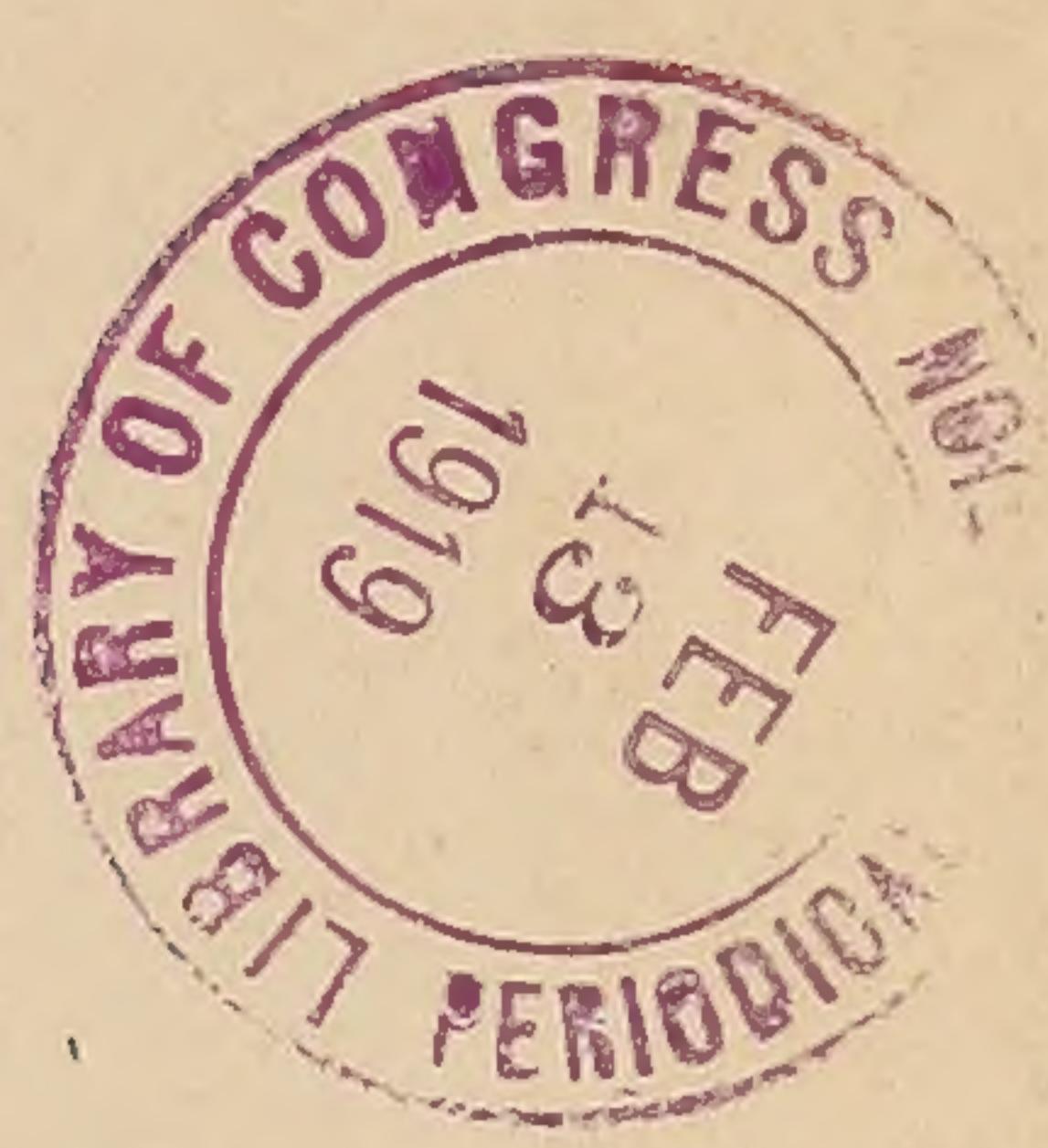


# Film Fun

Price 15 Cents  
M A R C H  
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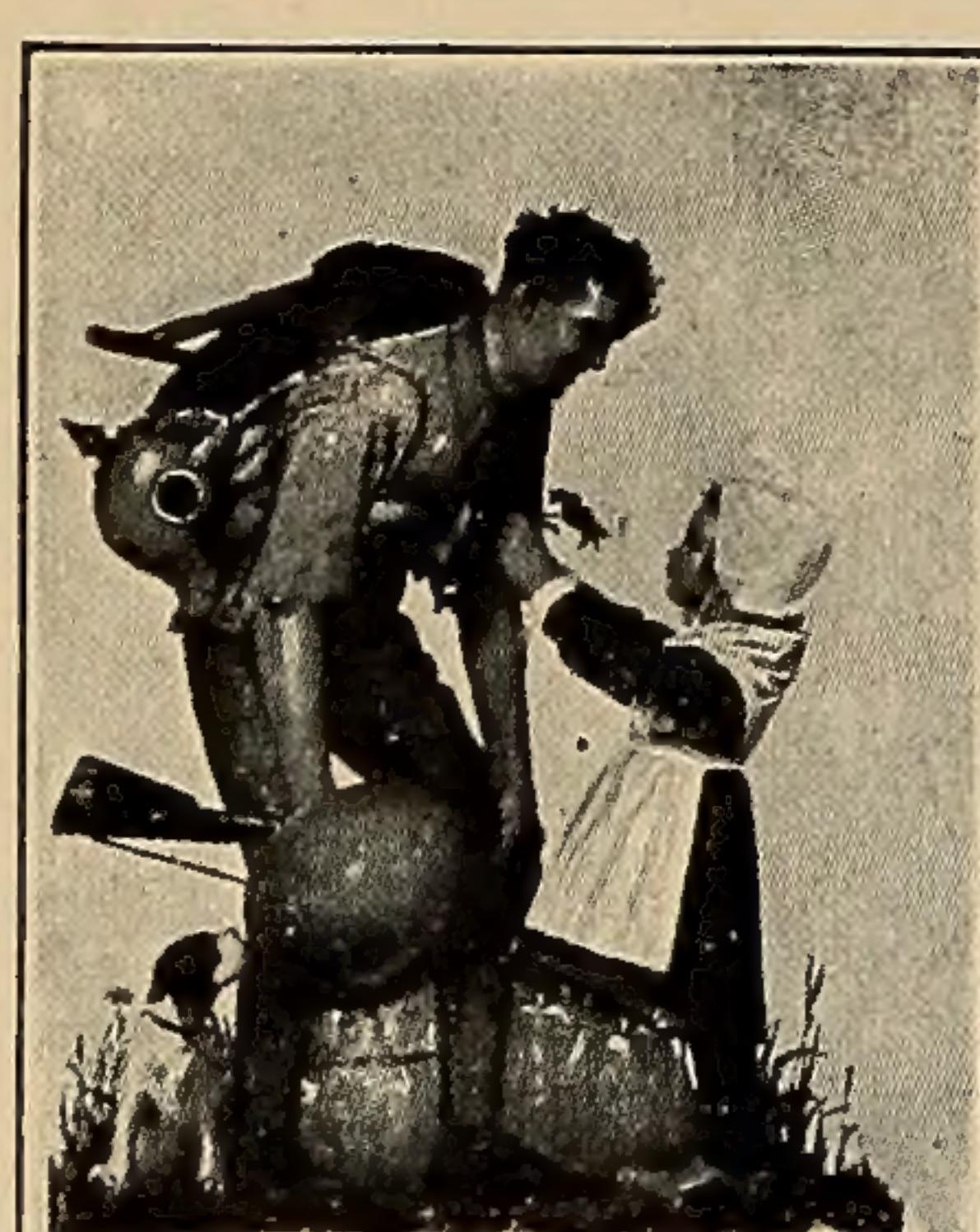


# Making a Dollar Go Some

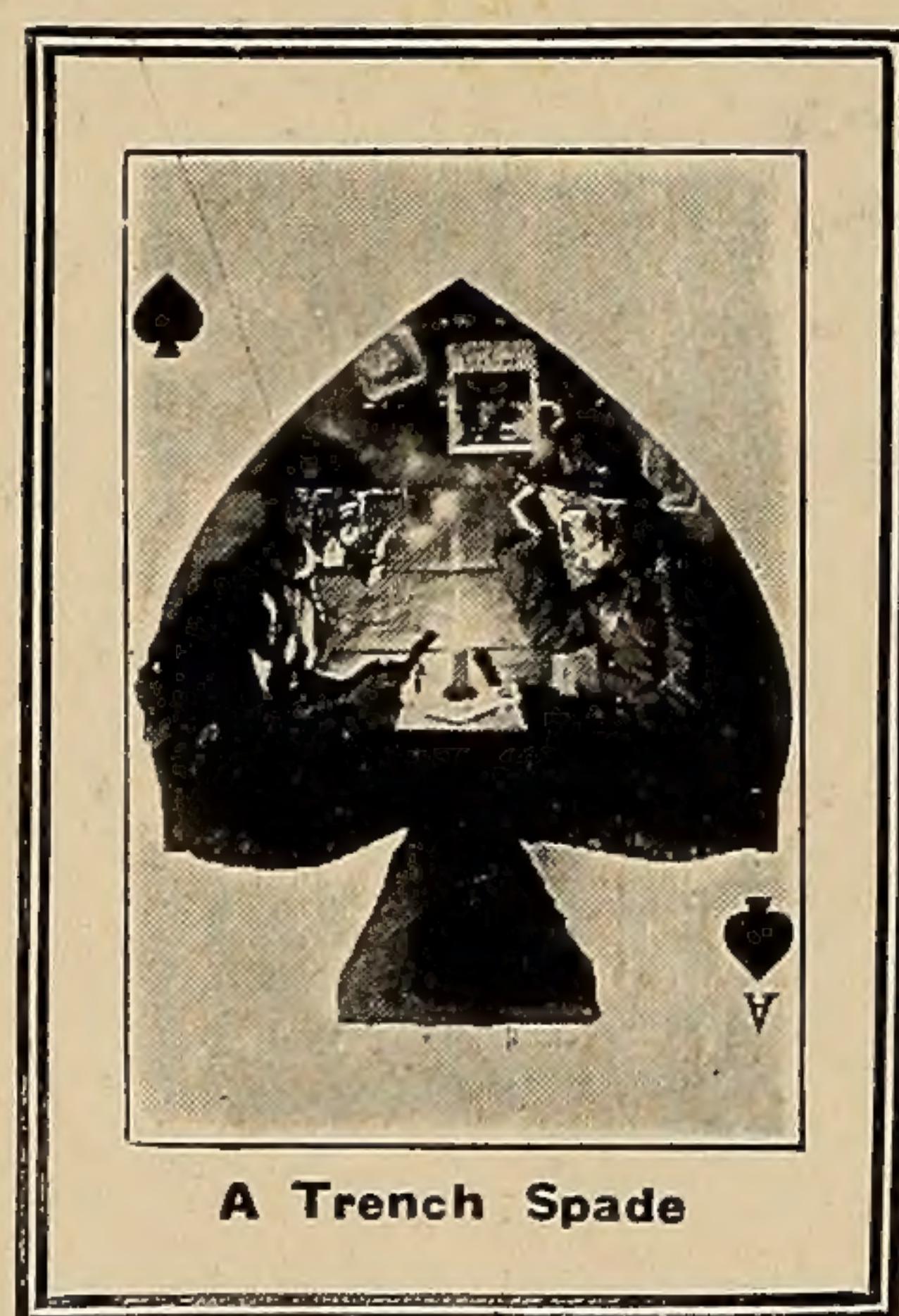
EVERYBODY admires an attractive picture. And here's an opportunity to get five attractive pictures for an exceptionally low price. Judge readers all know what fine works of art adorned the front covers of "The Happy Medium" during the past year, and so do many others.

The five pictures here illustrated are all full color reproductions, are mounted on heavy mats, size 11 x 14 inches, ready for framing, and make excellent wall decorations for the home, den, club-room, bungalow or camp.

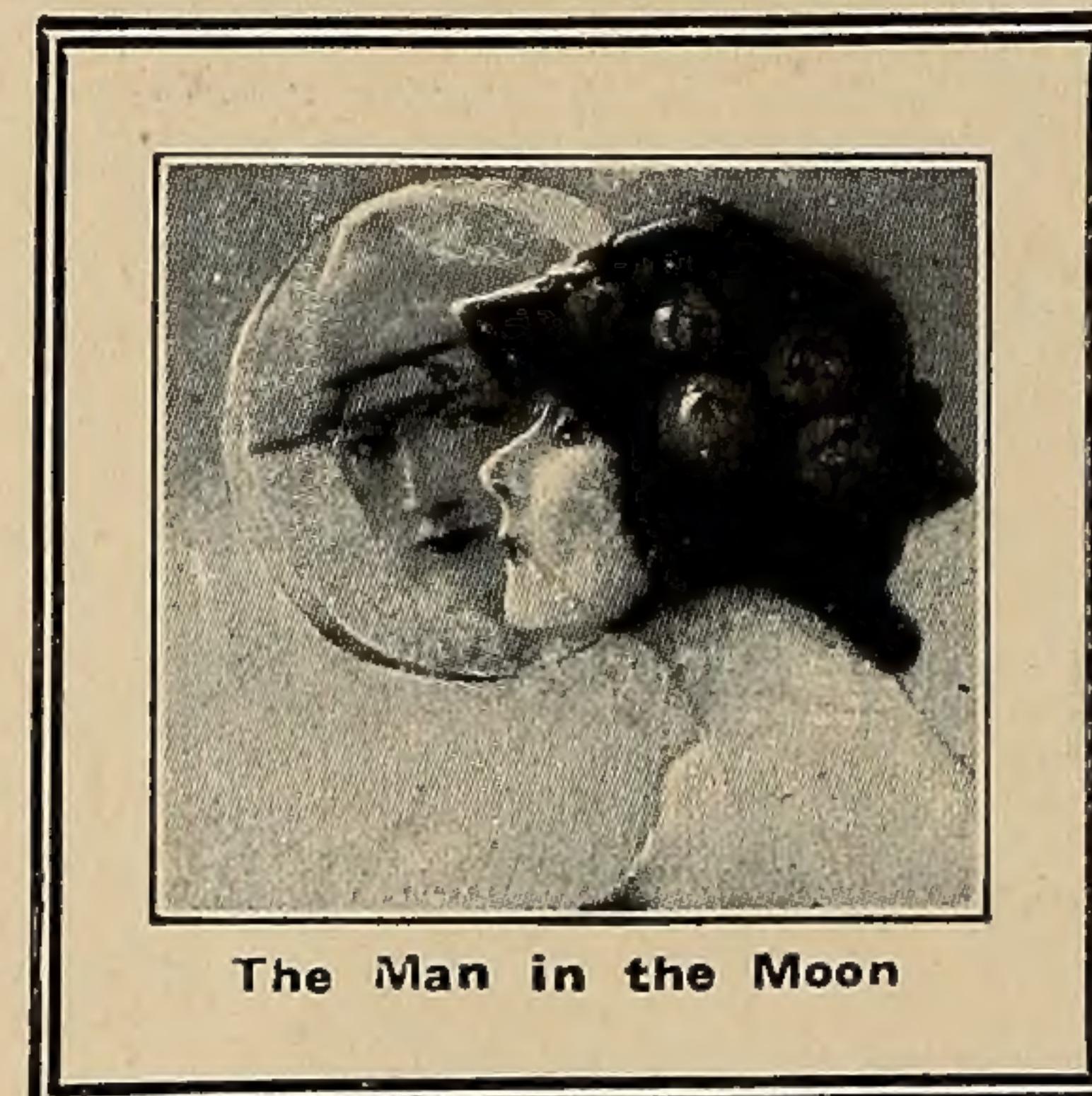
Why not surprise the home-coming soldier by decorating his room with some of these appropriate pictures!



A Tribute From France



A Trench Spade



The Man in the Moon



Petticoats and Pants



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# Flash Backs

## *Some News Nuggets and Critical Quips*

OUR idea of the ultimate sinecure in positions is the job of continuity writer for the Ziegfeld Follies.

If the forthcoming screen magazine promised by Educational Films really does reveal "Stars as They Are," maybe we can learn the salary secret and join the constellation. Stars as they *think* they are, is old stuff.

"It isn't possible to walk a few yards on Los Angeles Broadway without bumping into some screen celebrity," a news note declares. Shocking! And California gone dry, too!

Another reads: "Adda Gleason has been scoring in "The Fool's Game." Is that a knock or a boost?

A ukulele decorated the walls of "A Doll's House" under Tournier's direction. No wonder Nora left home.

We wonder if "His Majesty Bunker Bean" is any relation to his late majesty "Bunko Bill"?

Privately we surmise that "The Lady of the Dug-out" is really "The Lady of the Dig-up."

We are all goin' to see Charlie Ray in "A Nine O'clock Town." We're anxious to learn what they do out so late.

Lige Tizzletop is anxious to see "Where the West Begins," for the average New Yorker, he says, seems to have an idea that it begins at Jersey City.

"The quaint and curious coffin shop in Peking wherein considerable of the action in the new Nazimova production takes place" does not seem to us to indicate that "The Red Lantern" is a cheerful sort of picture, now, does it?

The daring of screen stars reached a new high record

recently, when Josie Sedgwick announced she has not signed a contract at a fabulous salary, that she hates to be so unfashionable, but she needed that job. The way Josie can ride and handle a lasso, it is a safe bet she will have any contract she goes after roped and branded.

"A bucketful or two of tears would really not be half so bad as the fixed and ghastly grin which screen players seem to be wearing now," says a Los Angeles correspondent.

Dick Willis's straightforwardness is such a joy!

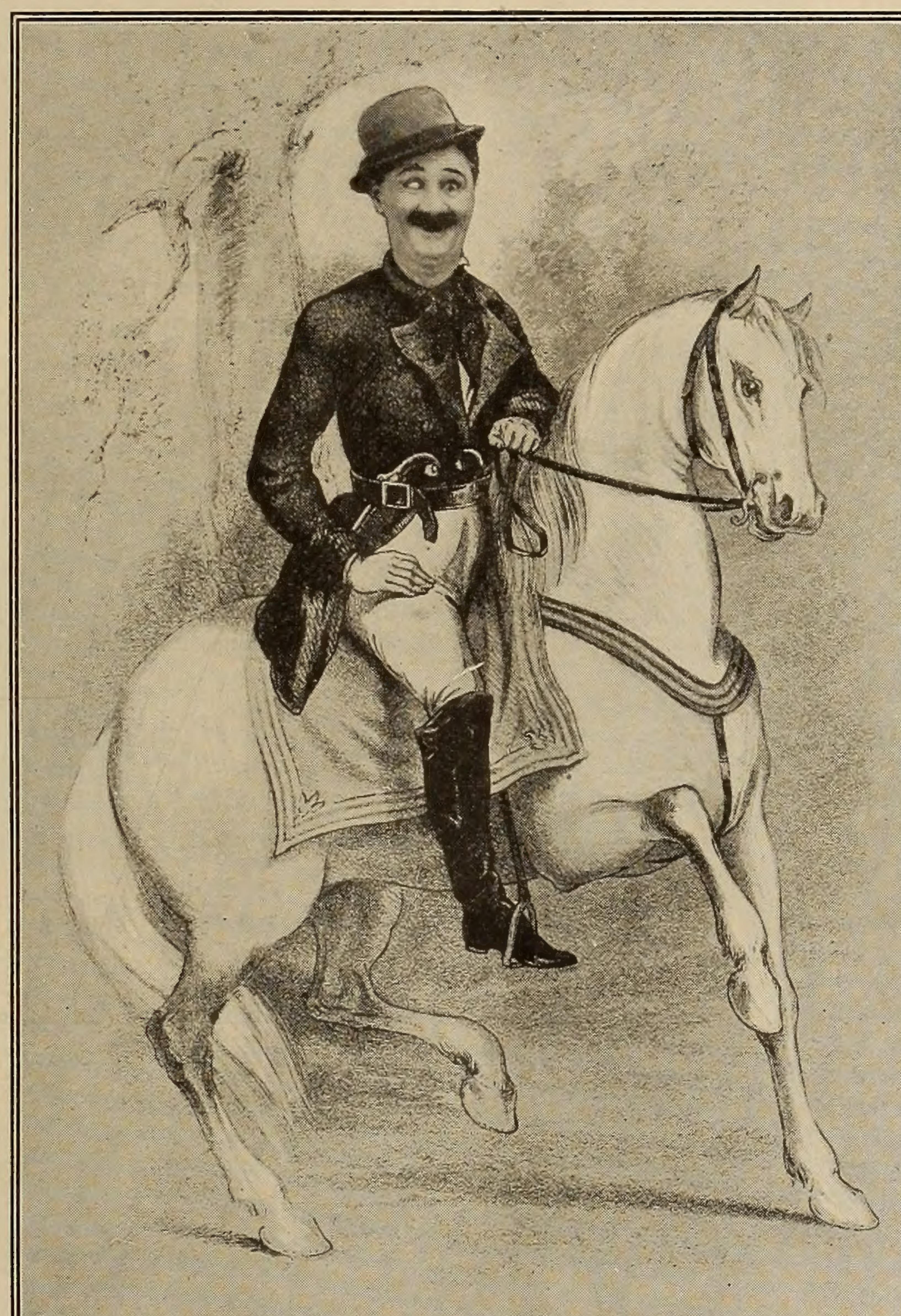
"Madge Kennedy's characterization of 'A Perfect Lady' is surprisingly good," according to her press agent. But if she finds out he said it, how will she act?

Billy Garwood gardens a while in his California vineyard and then is snatched back to the American studios at Santa Barbara to work in pictures, but he's raisin' revenue in both these enterprises, so he needn't worry.

Winifred Westover has a dog, a duck and a small, white billy goat, all gifts from fan friends. She thinks her cast of pets for the new home is about made up.

Alfred Whitman, dressed in a regular lumberjack's outfit, including a heavy mackinaw, complains that registering the chill of frosty days with the studio thermometer at 95 degrees or thereabouts is "some job."

Will Ritchey says new authors fail to produce successful photoplays because they shirk the hard work success demands. Authors of successful books which have been turned into photoplays say continuity writers reduce their stories to caricatures, and wonder if this is due to haste or shirking. The ultimate consumer seems doomed.



'FAMILY PORTRAIT'

*If Dick Turpin, the highwayman, had looked like Ben Turpin, the comedian.*

# EDITORIAL

## The Big Five

**A**DISPATCH from Los Angeles states that David Wark Griffith, Douglas Fairbanks, Charlie Chaplin, Mary Pickford and William S. Hart have formed an association and will produce their own pictures. Existing contracts may delay the plan somewhat. Chaplin is just now completing the third of eight pictures contracted for, and Mary Pickford is at work on the first of three she is pledged to produce for the same company. The new combine, it is said, will market its own features, eliminating the middlemen, many of whom have profiteered to the detriment of the business.

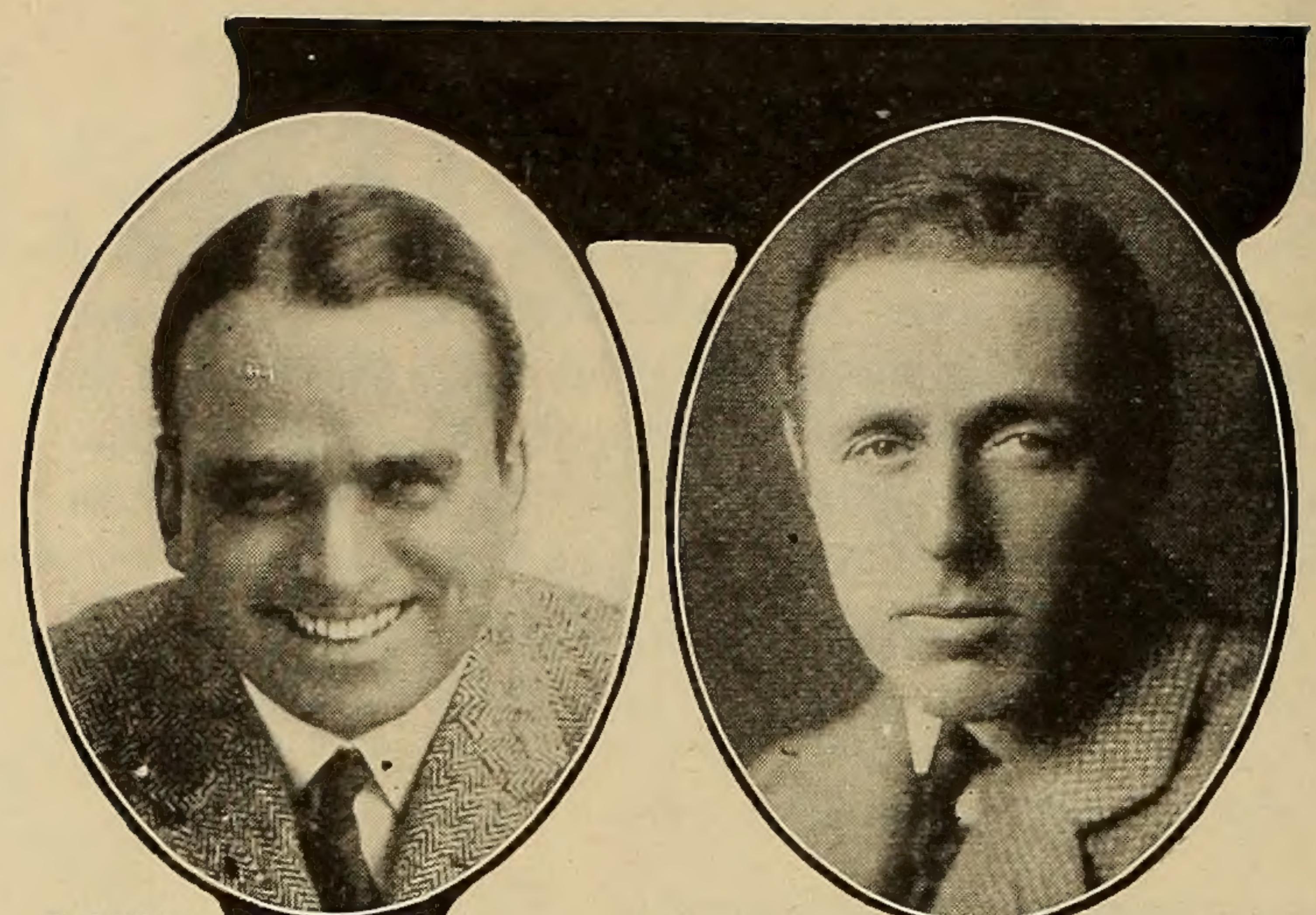
There is every reason for the satisfaction everywhere expressed at this arrangement. This group has dominated the motion picture field for a long time. Each is a master craftsman. They should know what the public wants, which they can provide far better than a commercial concern producing photoplays for profit can tell them. The people who pay are entitled to more consideration than they have been receiving.

The trend of the times is toward fewer and better pictures, to run, as stage successes do, as long as the public demands them. "Hearts of the World" played 370 performances at the Forty-fourth Street Theater in New York, where it was witnessed by 742,000 people, and then played for several weeks at another Broadway house. This play, "Intolerance," "The Honor System," "Shoulder Arms" and others have earned enormous revenues and bid fair to continue in favor for years, while hundreds of pictures made in haste at great cost have passed quickly into a deserved oblivion. The new organization is likely to discourage overproduction and present plays the public will approve and support. It is a long stride forward.

## When the Boys Come Home

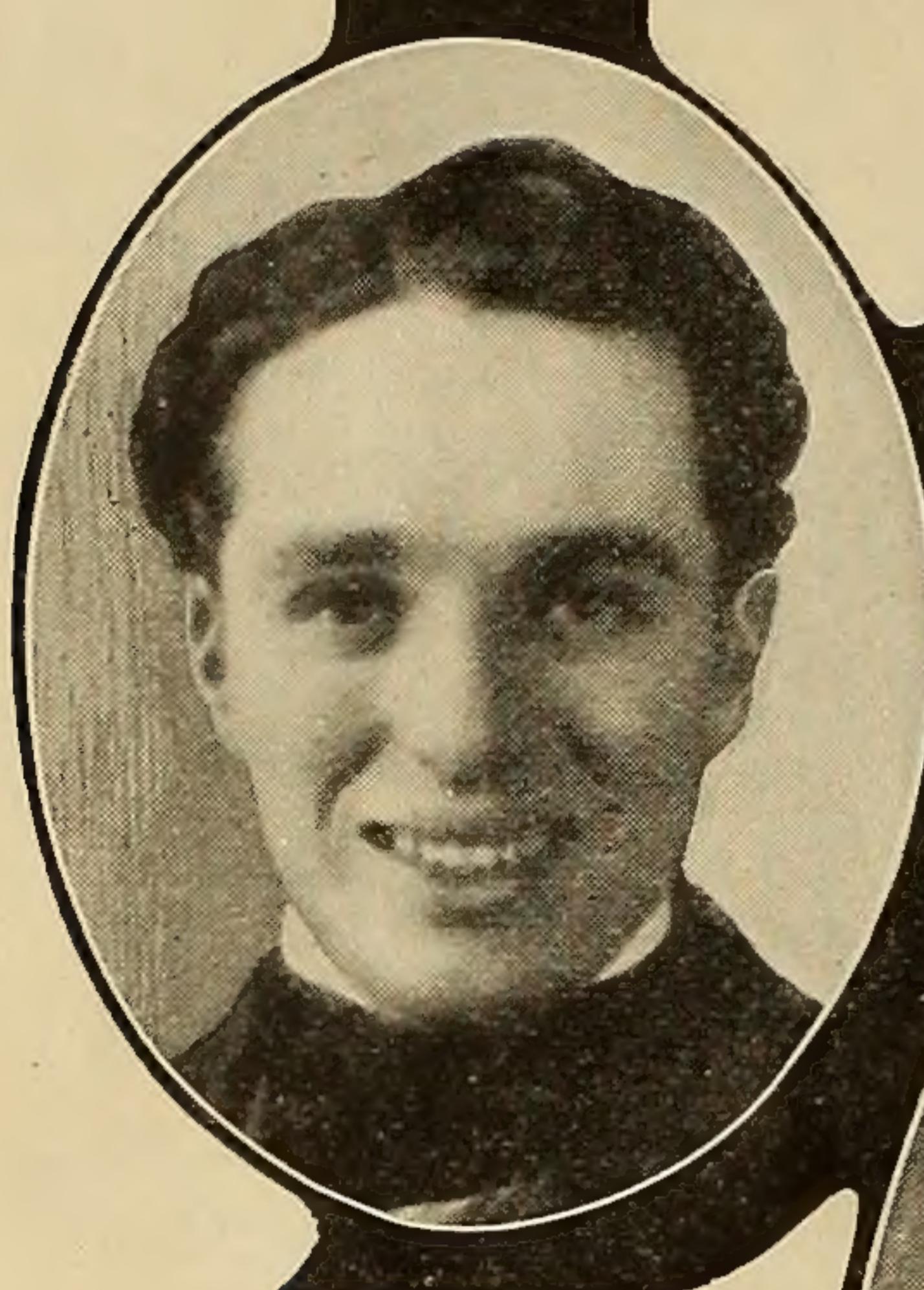
**T**HE film industry is entitled to praise and a bit of glory for its loyalty and devotion throughout the war, exemplified in every possible way. Men, money and service without stint were supplied willingly, in a way to warm the heart of everyone. Soon after the call came, twelve hundred expert camera men were in training at one camp for the signal corps, many being volunteers. It hampered the studio work, but the win-the-war spirit in filmland was such that twice the number would have been supplied. Many of the boys who went away will never come back. Lasting love and a gold star are all we can give them.

It will be a blot on this wonderful record and a lasting disgrace if the warmest kind of a welcome to the positions they left isn't given the boys who come back. In most establishments it is a matter of course. Let's make it unanimous. War stories will be in demand for a long while, and these boys can present them with greater fidelity than would be possible to the ablest star who never saw service. They wear uniforms faultlessly, are able, tireless workers and will raise the standard of efficiency everywhere. All they ask is a fair field and no favor, and by seeing that they get this, we maintain our high standard.

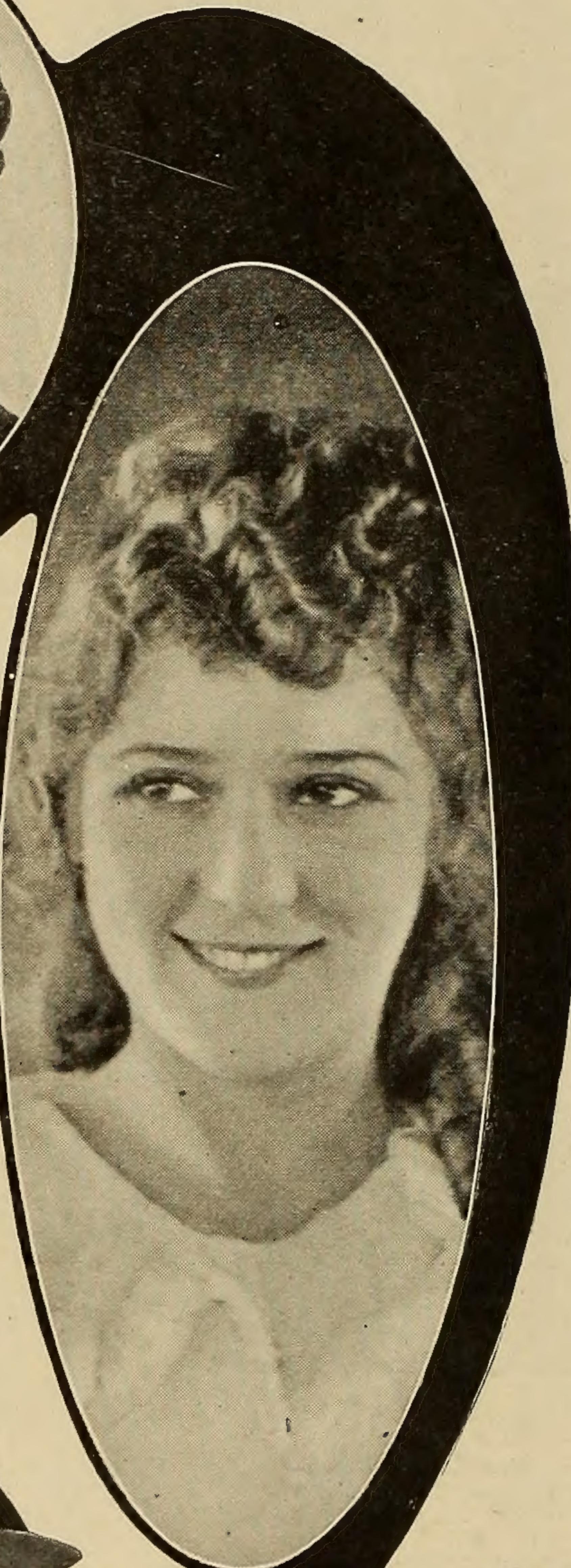


DOUG

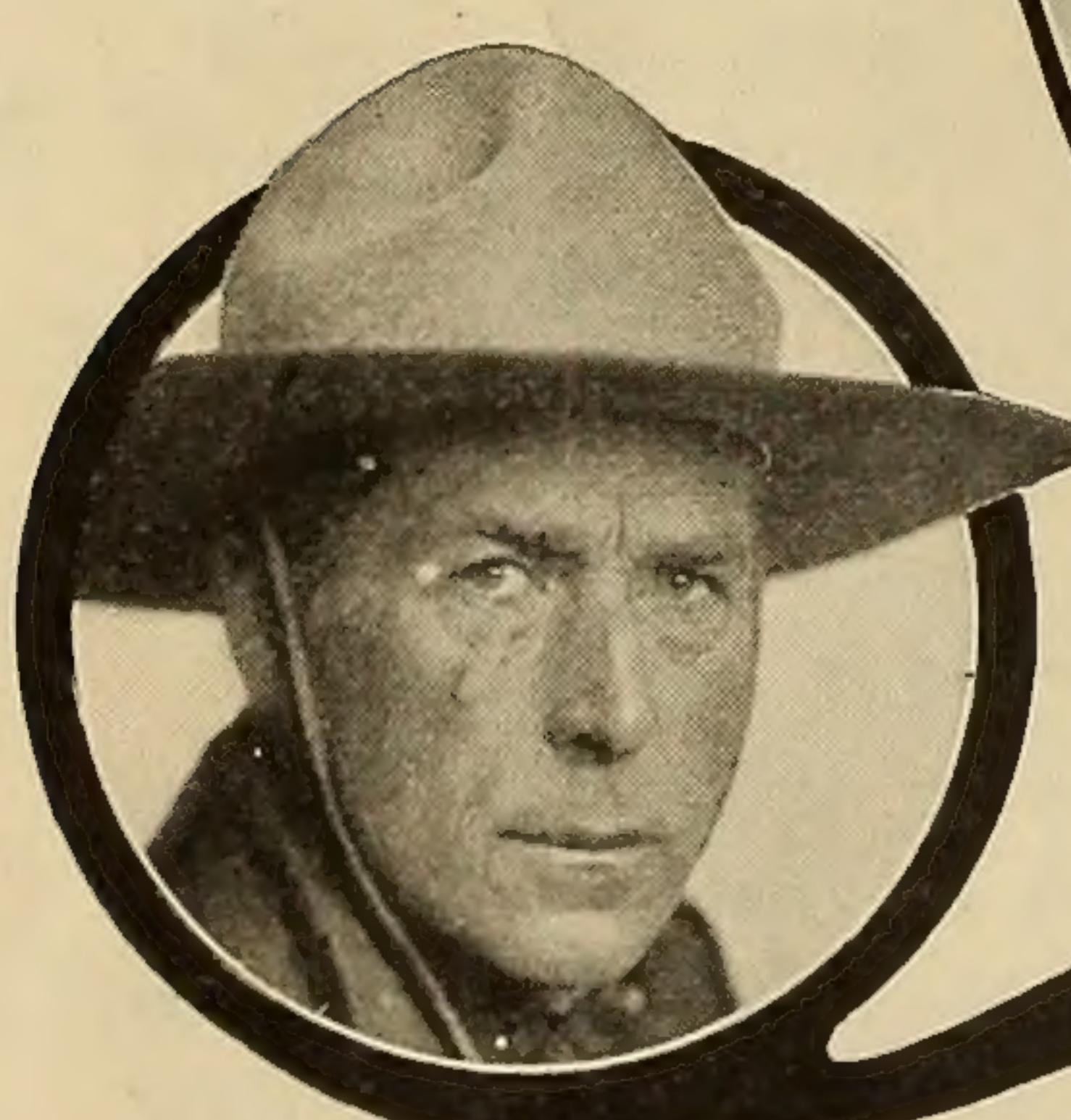
D. W. GRIFFITH



CHARLIE



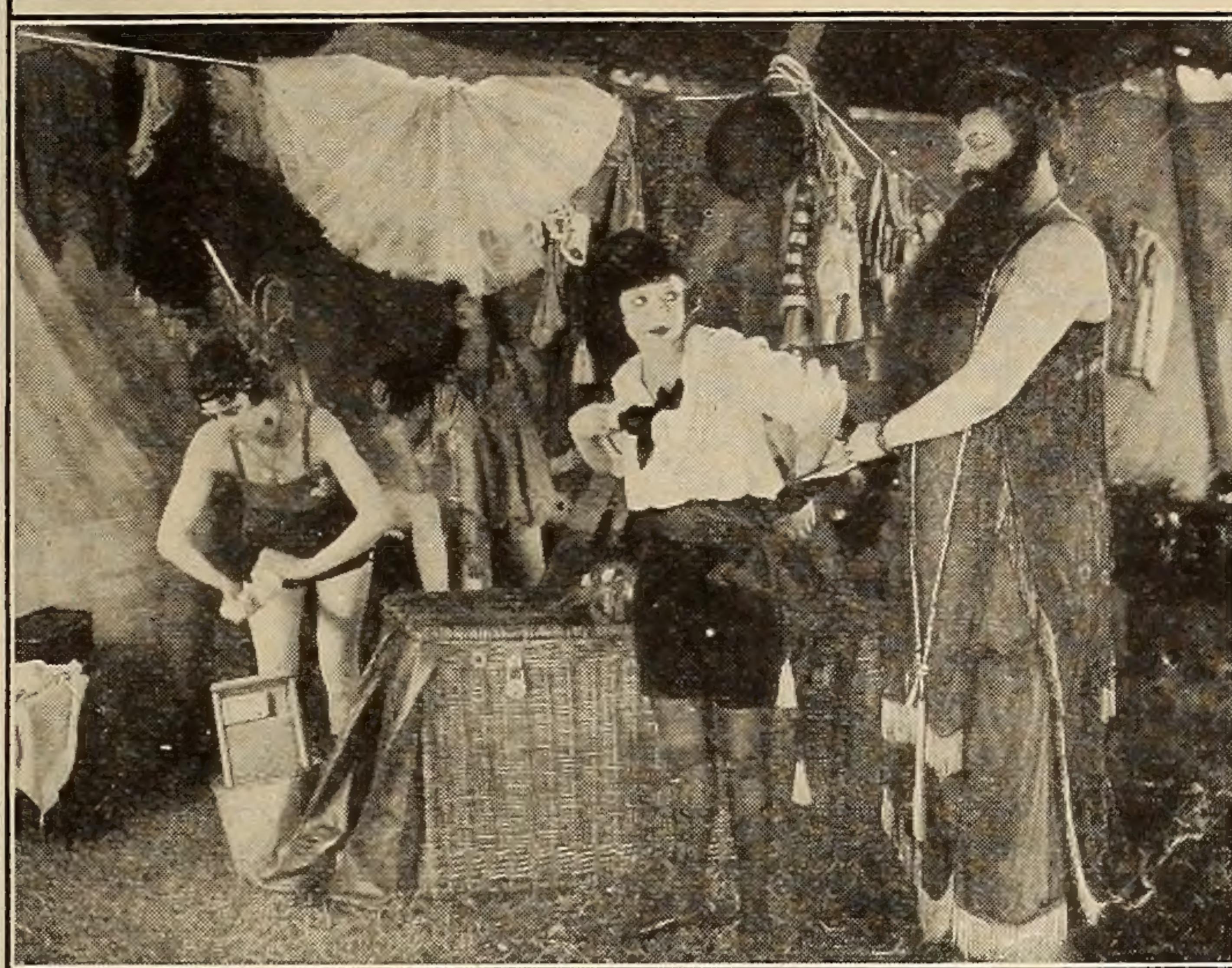
MARY



BILL

*When five of the biggest movie stars group themselves in a single constellation, there is a stir in the motion picture universe. The new cluster will be visible from all parts of the earth, twelve months of the year, but will appear brightest in California latitudes.*

# You'll Like "Hoop-La" If You Like the Circus



1. The circus. Hoop-La has been asleep in a basket and has missed the grand entry.



3. Tony and his snobby friends, the Charters, who turn out to be Hoop-La's rich relations.

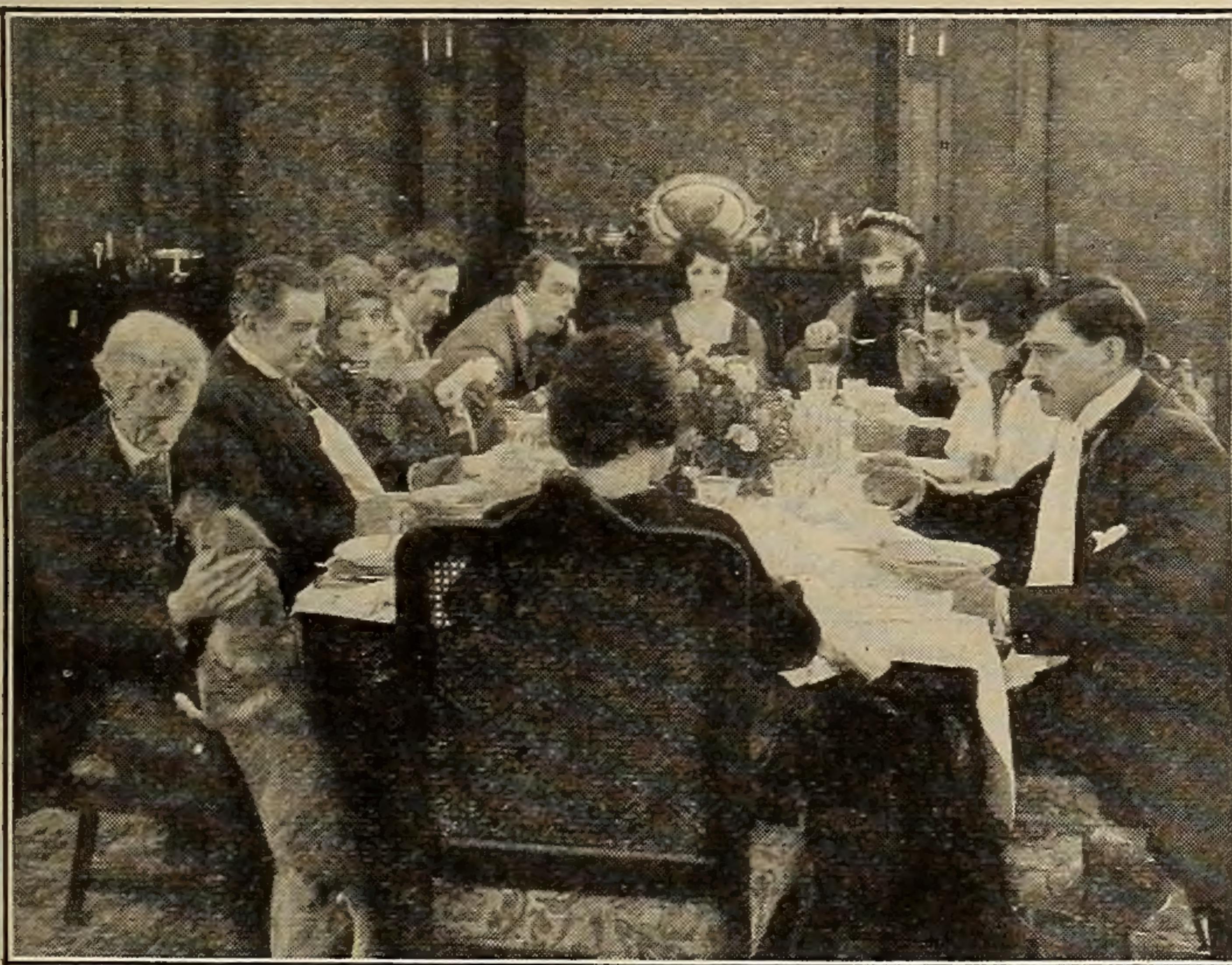
## The Story in a Tablet

*Hoop-La* (Billie Rhodes) is a comely young girl, who is star of a country circus. Her guardian is *Old Toodles*, a clown who "brought her up" from a baby. *Hoop-La* volunteers as a jockey and wins a race for *Joe McGee*, a cheap horseman who is eager to marry her. *Tony Barrows*, scion of a wealthy family, sees *Hoop-La* perform and also wants her. When *Hoop-La* learns that her father was of the *Charters* family, wealthy snobs, she marries *McGee* to save herself from a dull society life. She repents, however, and induces *McGee* to leave her. *McGee*, in a drunken debauch, starts a fire in a circus tent and is killed when the tent collapses. *Hoop-La* marries *Tony* and goes to live in her own home, her father's inheritance.

2. For a trifle like her education, Hoop-La is indebted to the Bearded Lady.

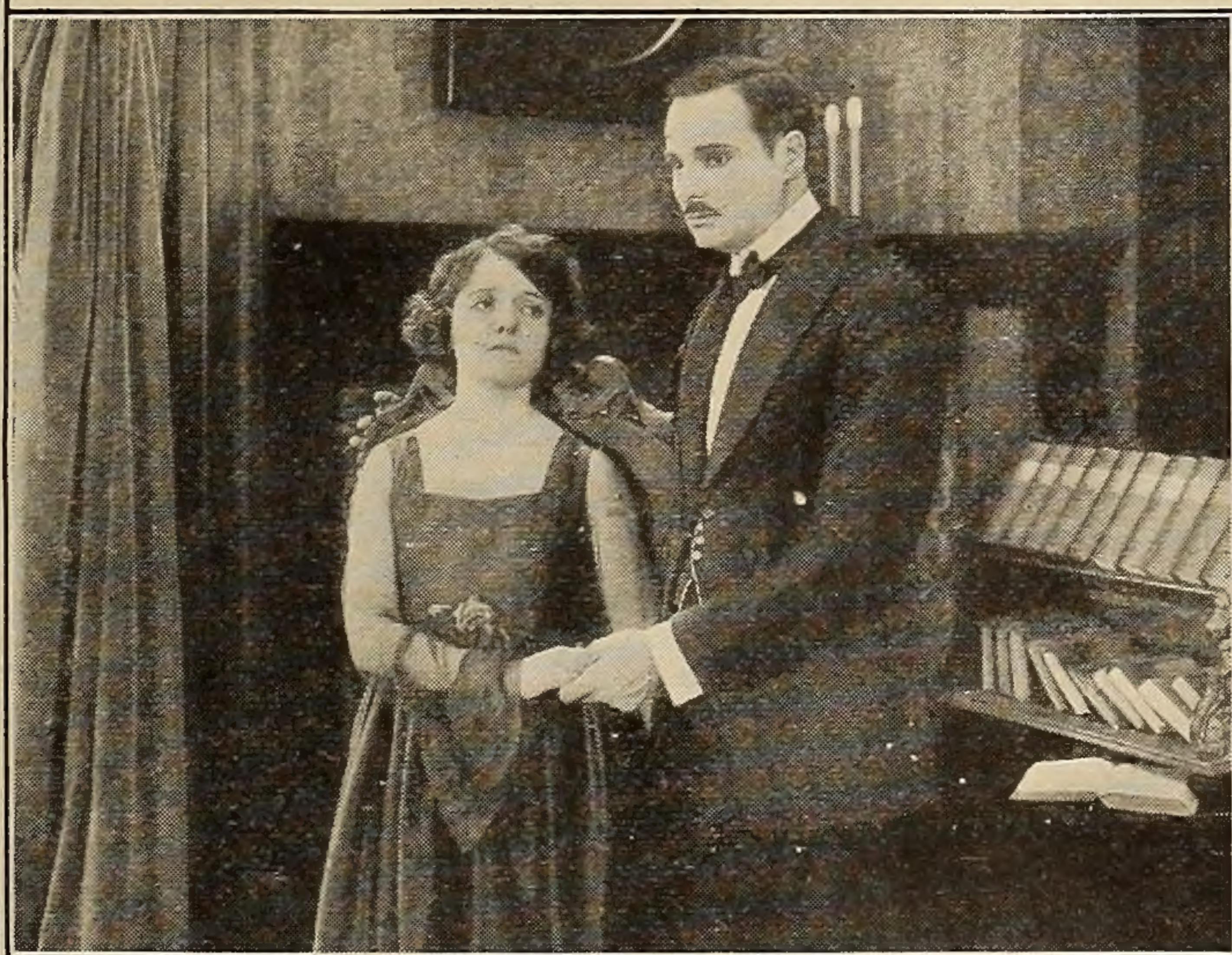


4. Old Toodles, the clown, parts with Hoop-La, who is leaving the circus for her inheritance.



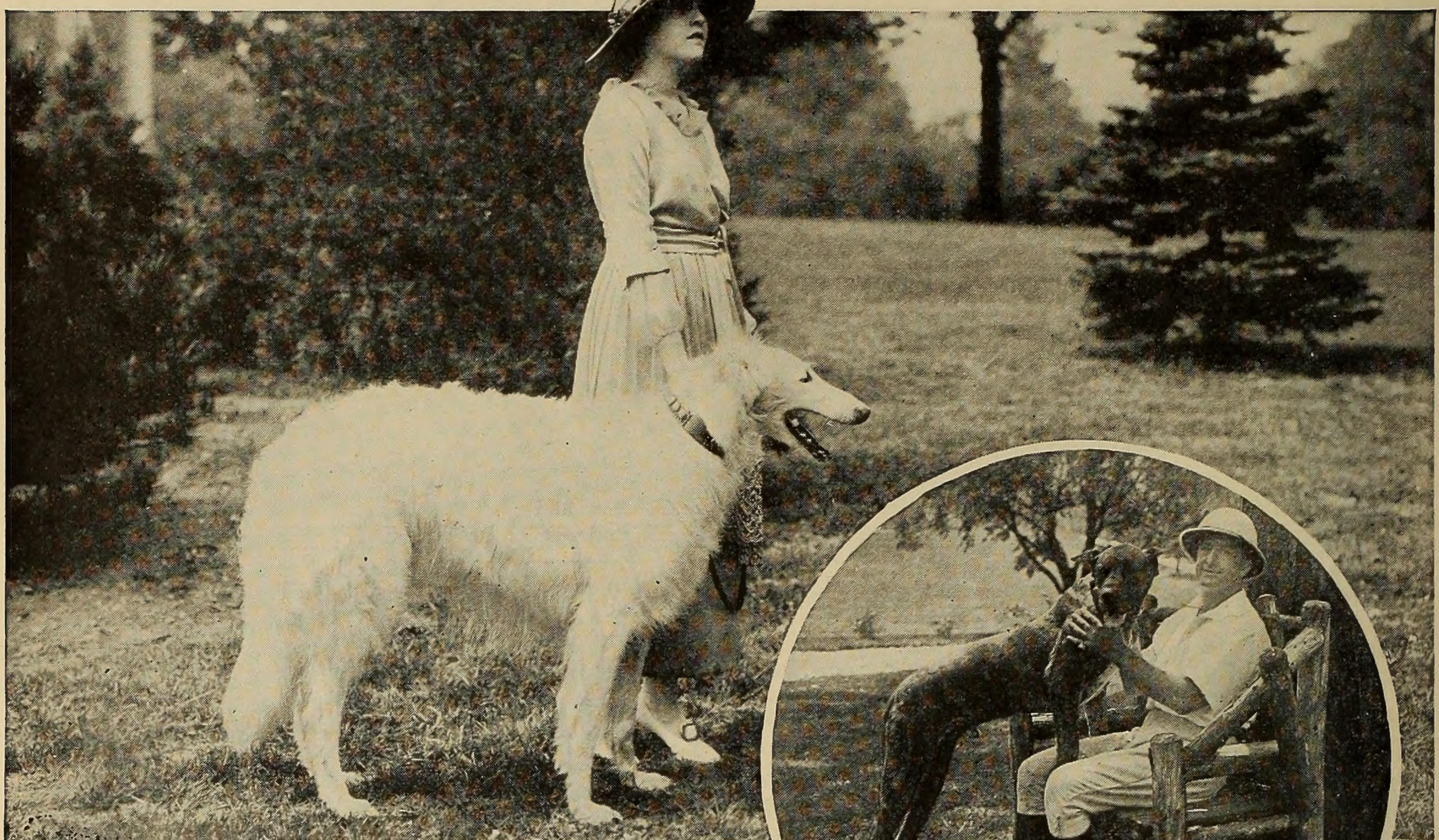
ROBERTSON-COLE-EXHIBITORS MUTUAL

5. Hoop-La, bored by her new life, eagerly seizes a chance to invite all her old circus associates to luncheon in the family dining-room.

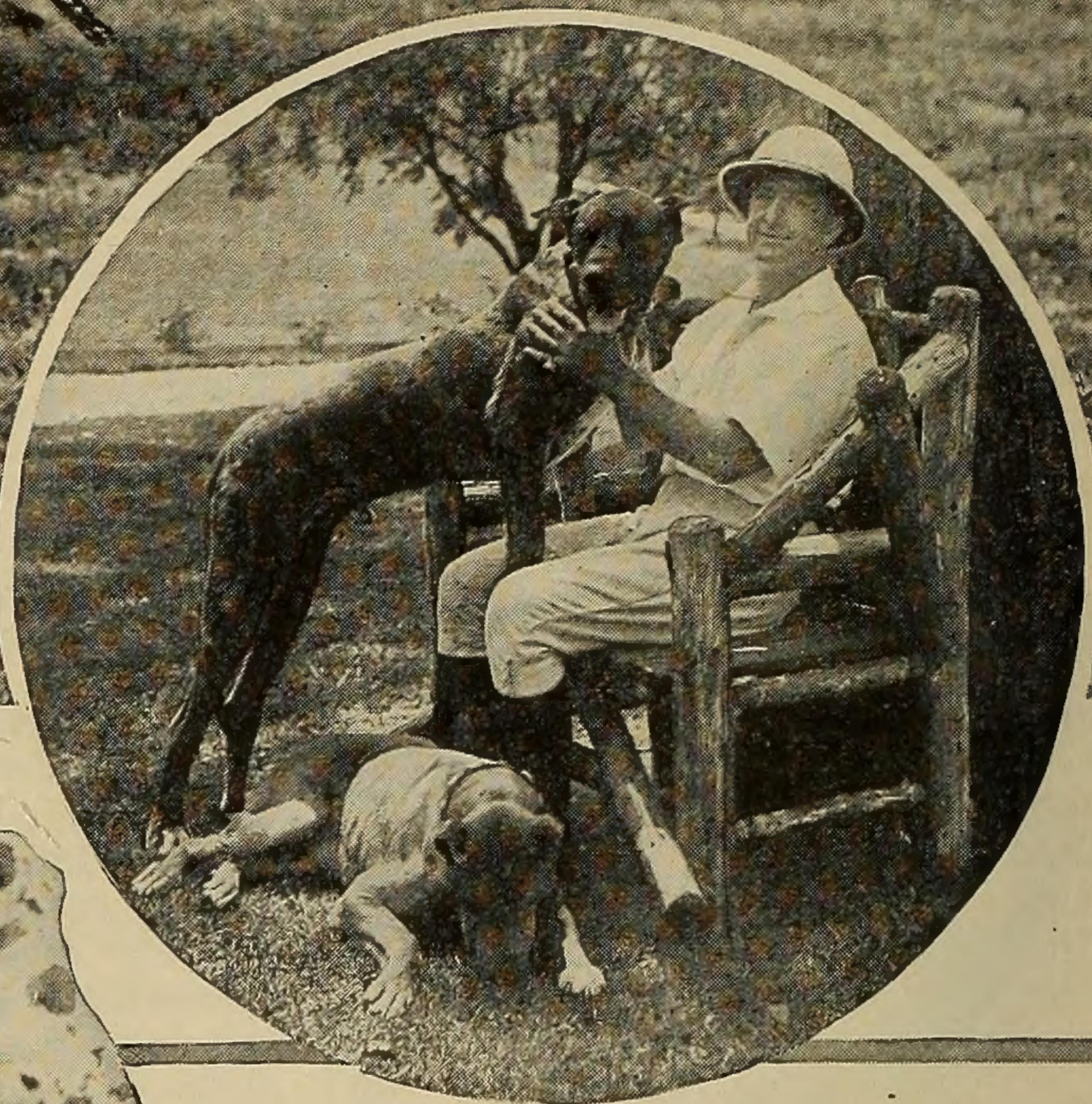


6. Tony proposes to Hoop-La, who tearfully tells him of her marriage to McGee. However, all ends happily — except for McGee. See synopsis.

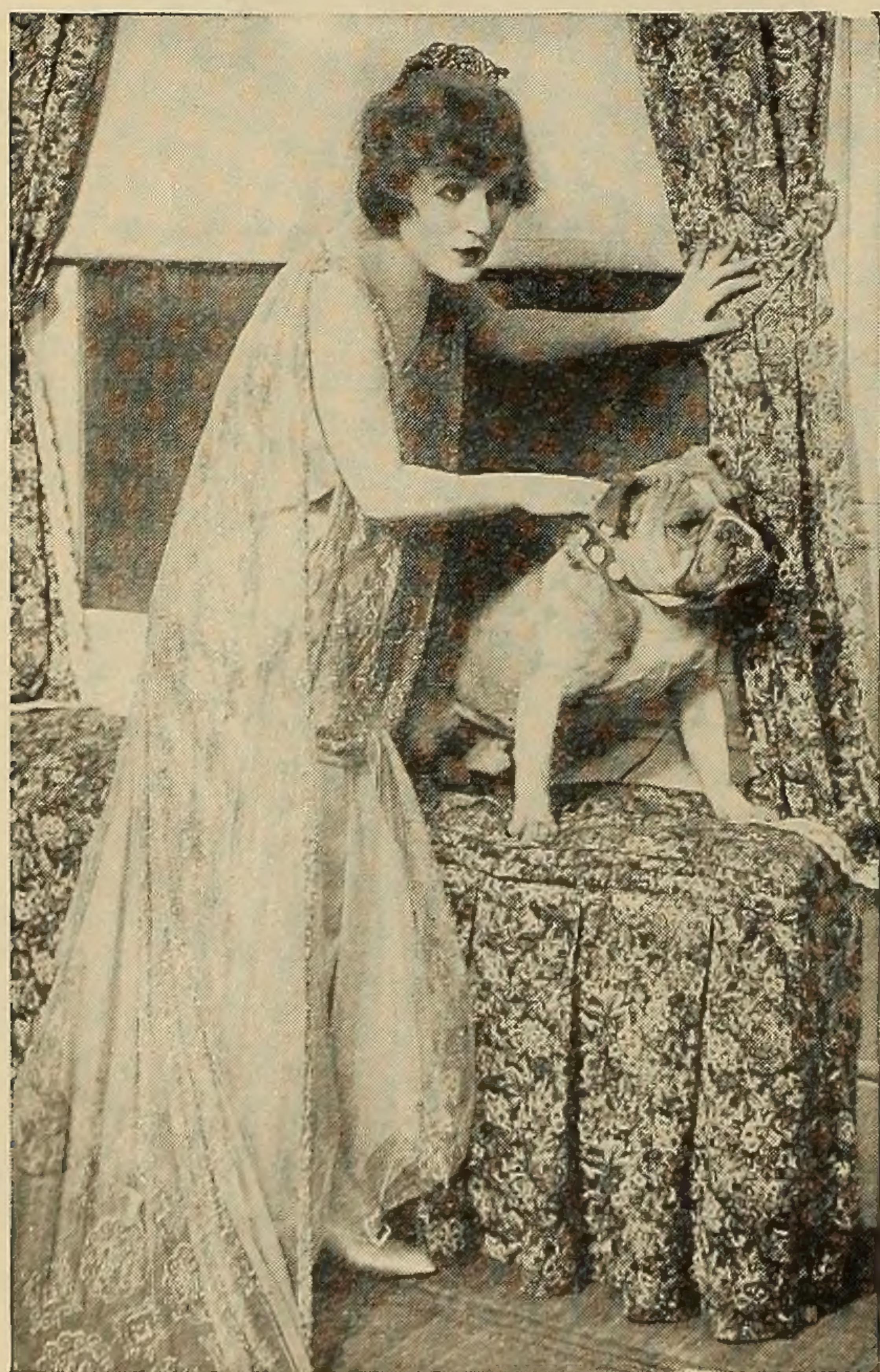
## A Page of Lucky Dogs



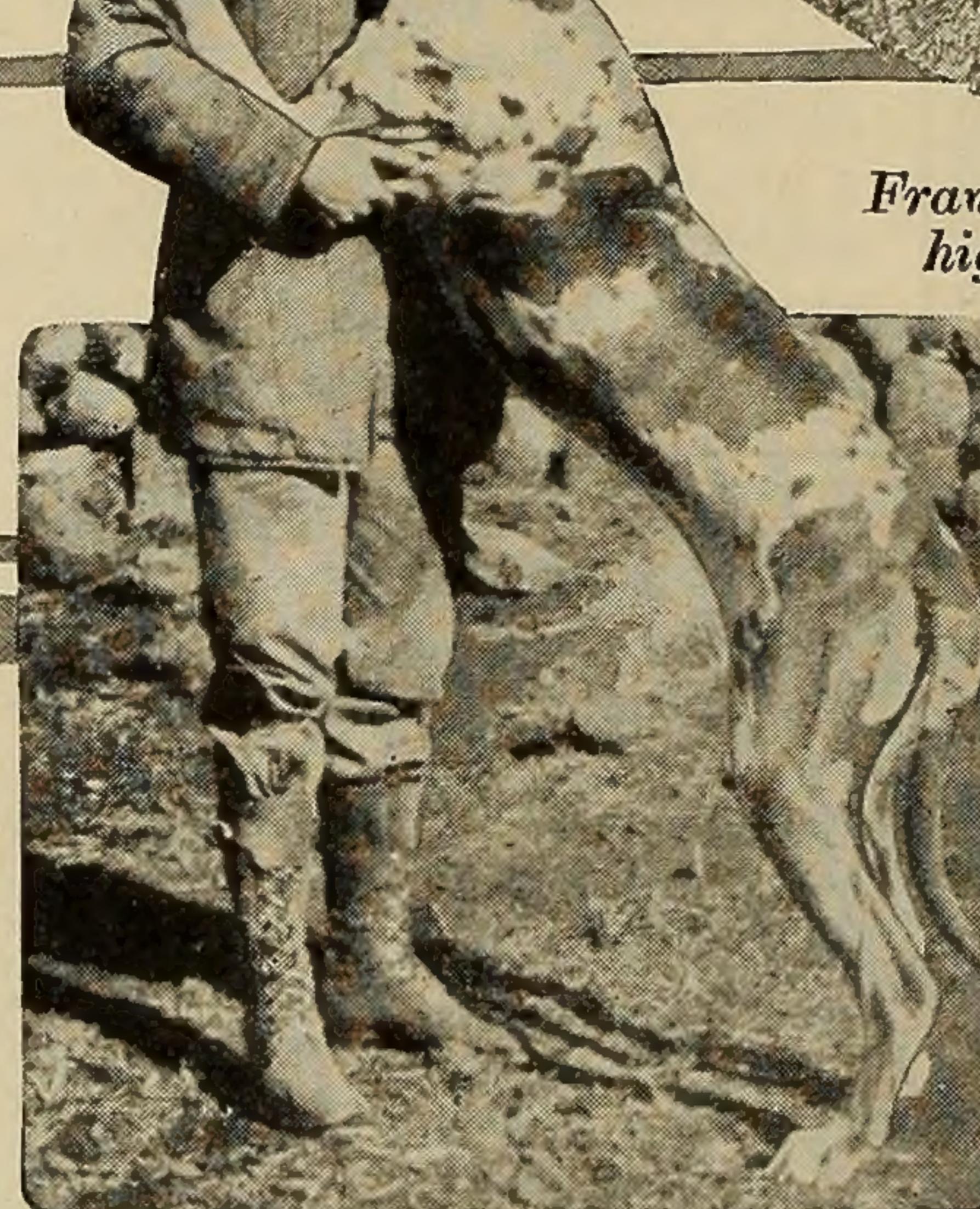
Russia may be going to the dogs, but one of the dogs, at least, didn't wait for it. Vladimir came direct from Odessa to Madge Kennedy's country home. By his expression he suspects the presence of either Lenin or Trotsky behind the distant fringe of trees.



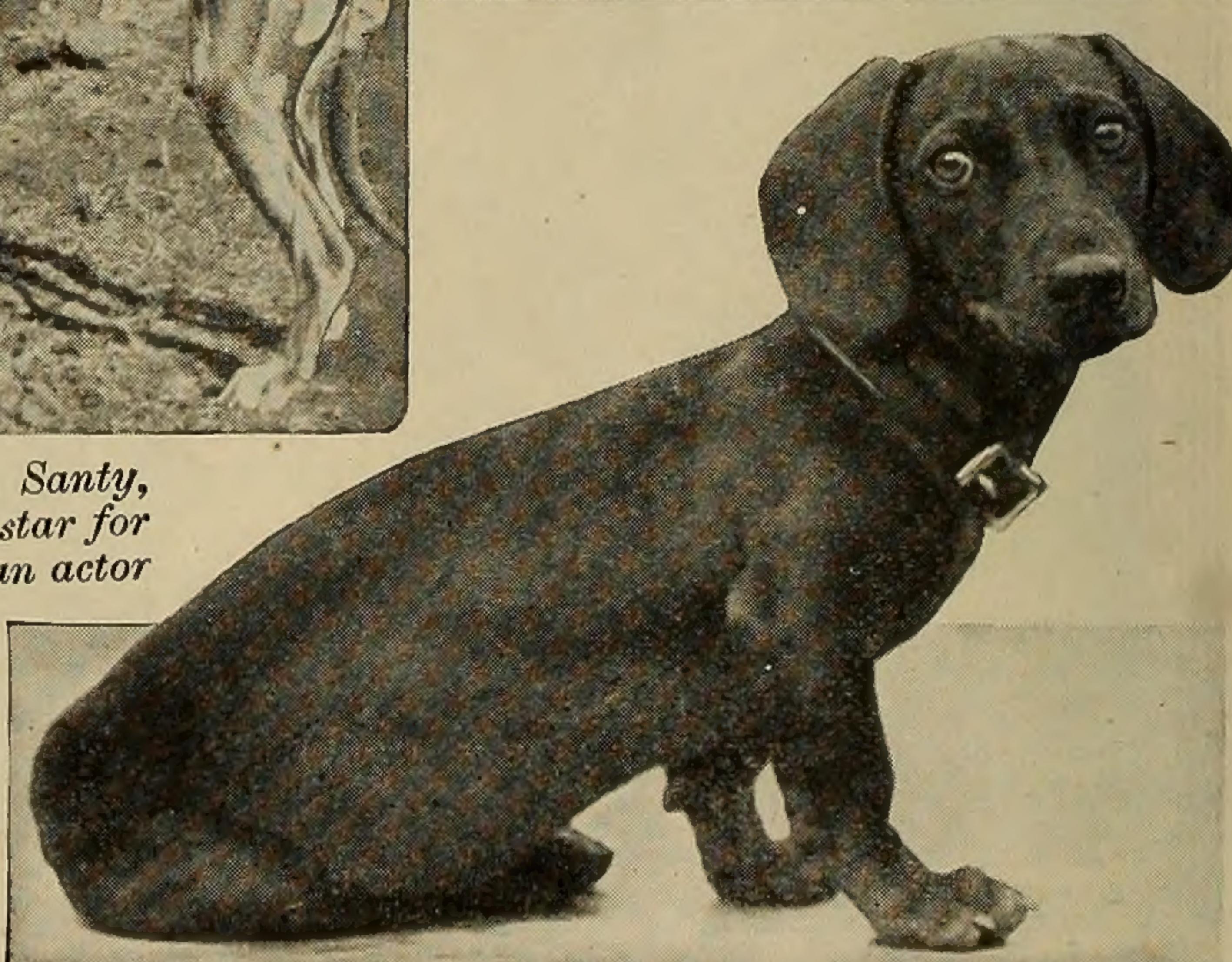
Francis X. Bushman photographed with two highly intelligent members of his company. From the way one is guarding them, you would think the Bushman feet were as precious as those of Charlie Chaplin.



Brutus, who travels with Emily Stevens, is a movie male who never worries about the wave of his hair.-



Bert Lytell's dog, Santy, has ambitions to star for himself. Many an actor is less graceful than Santy in those he-and-she "clinch" pictures.



And here is "Daddy Short Legs" who, it is said, will play a part, although a lowly one, in Mary Pickford's "Daddy Long Legs."

## Bill Casey

By Harry J. Smalley

OF all the harum-scarum guys  
I ever knew, beneath the skies,  
An "extra man" who worked for us  
Was hard to beat—an Irish cuss  
Named "Casey"!

This bird could ride and fight and swim;  
All rough-house stuff was pie for him!  
He never quailed at bumps and jars—  
There was an awesome bunch of scars  
On Casey!

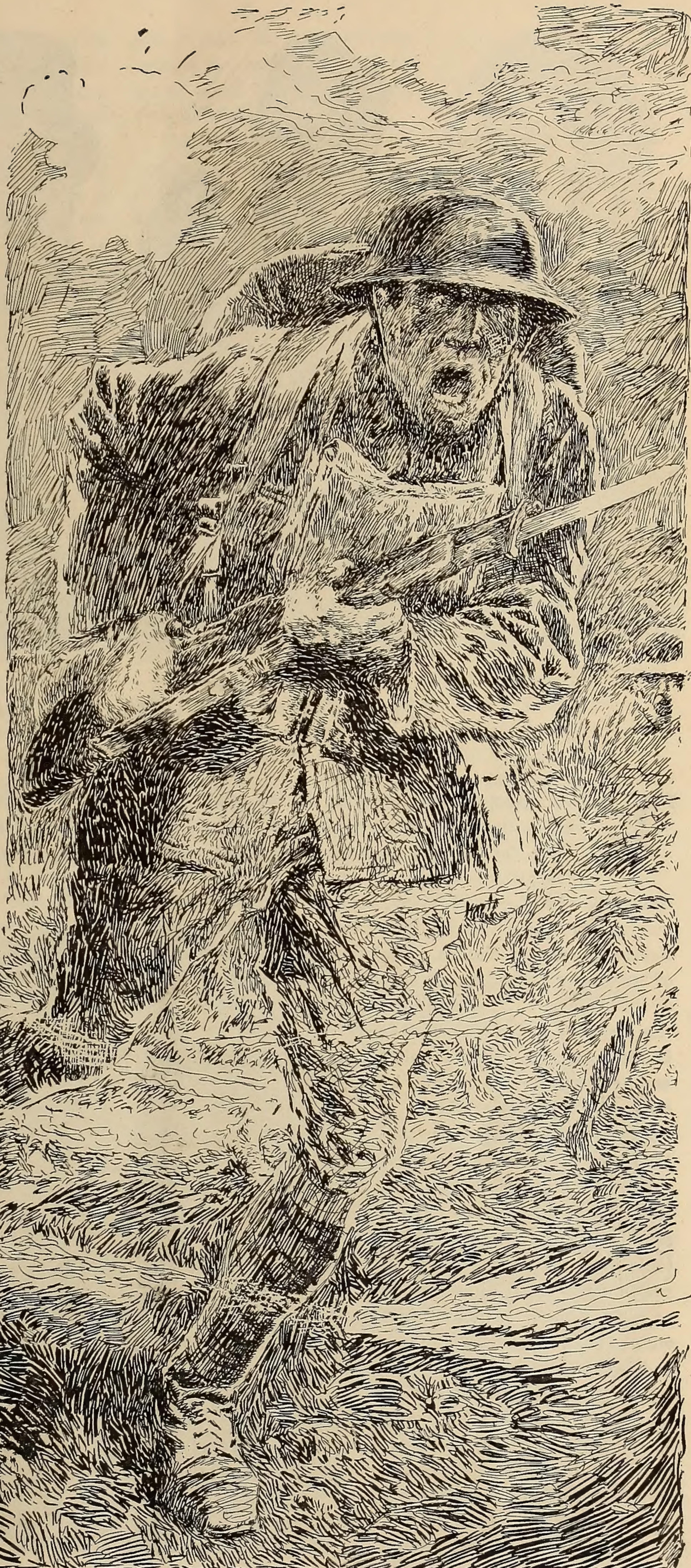
Whene'er we had a part, though small,  
That called for courage, brawn and gall,  
Which "extra man" did we select  
To pull the stuff? Well, I expect  
'Twas Casey!

Who was it left us on the run  
When Wilson, out in Washington,  
Rolled up his sleeves to wallop Fritz?  
Who said, "So long!" and up and quits?  
This Casey!

Who was it joined with the Marines,  
At Chateau-Thierry changed the scenes?  
Who won much praise, a medal an'  
The Cross of Valour? "Extra man"  
Bill Casey!

But Casey's fighting days are o'er;  
Back to the plant is he once more.  
He's lost a leg, but not his grin,  
And we are proud to squeeze the fin  
Of Casey!

There is one guy that needn't fret  
About a job, for you can bet  
Long as he lives—God bless his soul!—  
A name will be on our pay-roll—  
"Bill Casey"!



DRAWN BY WILL CRAWFORD



FOX-LEHRMAN

## In the Movie Lunchroom

By Harold Seton

THREE directors were working in the studio that day, so there was quite a crowd of "extra" people in the lunchroom at noontime, and a most incongruous crowd, to be sure! One picture concerned cowboys and Indians, another concerned factory men and women, while the third concerned ladies and gentlemen in evening clothes. And now a hundred or more of us were gathered in the movie eating place, partaking of the same fare. In some instances the table manners of the cowboys and Indians were better than those of the ladies and gentlemen. Beauty may be only skin deep, but make-up is not even as deep as that!

I sat at the long counter, rather than at a small table, and looked with interest at the assembled company. The spectacle was amusing, but those participating in it did not think so. They were too preoccupied with ham sandwiches, apple pies and cups of coffee. At my right sat a man in war paint, and at my left sat a man in a dress suit. They talked to me at the same time, but I managed to acquire certain information concerning their respective productions.

"This is a blamed rough picture we are in to-day!"

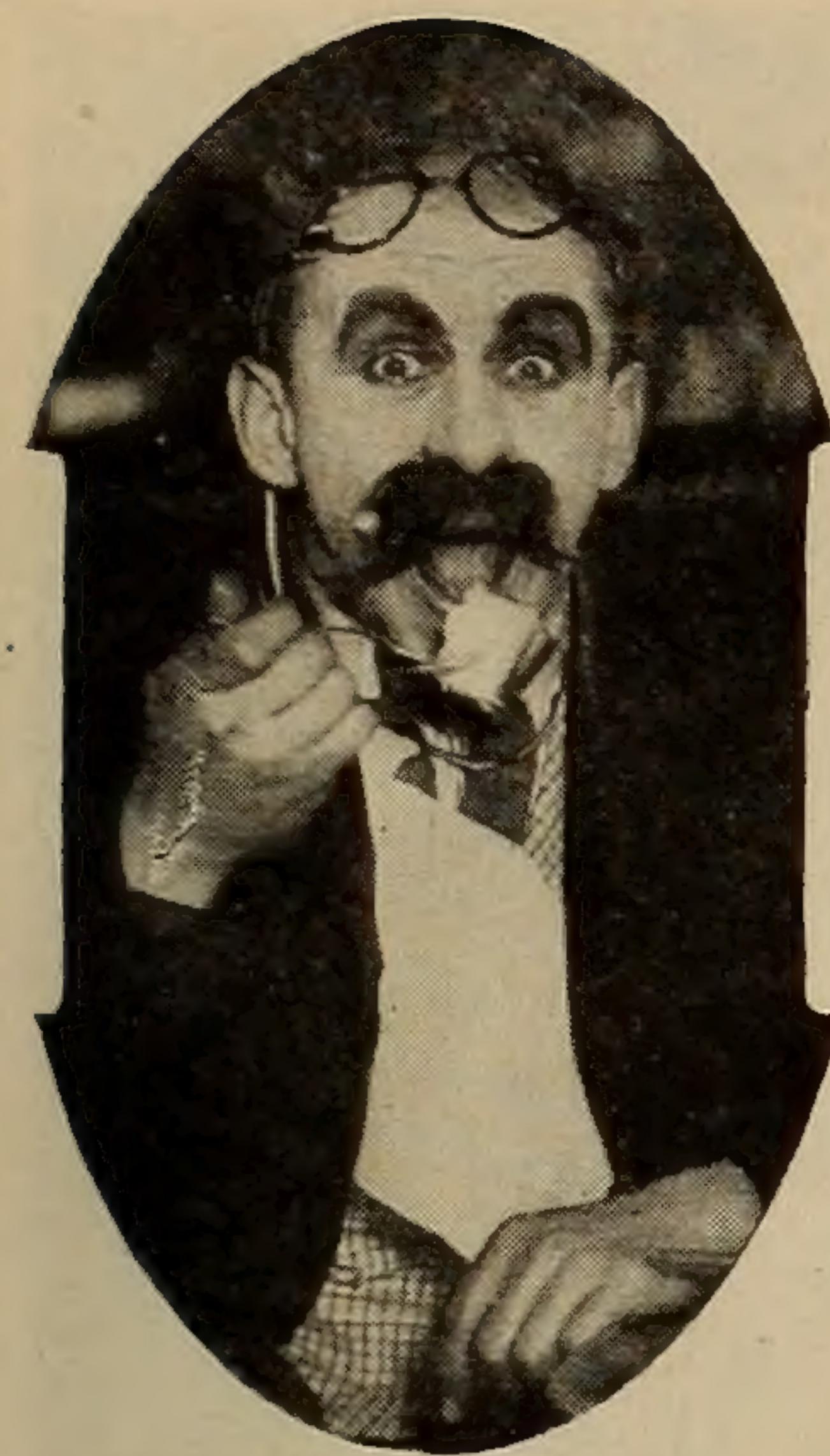
said the Indian. "Those shacks over on the lot are supposed to represent a wild Western ranch, and we Indians attack it, but of course are repulsed! Indians always get the worst of it, but personally I never got it quite so bad as this time! I must be black and blue—under my make-up! They knocked me down and beat me up, until I was mad enough to do some genuine scalping and not movie imitation!"

"Well, we haven't even started yet!" said the dress suit. "The call was for nine o'clock sharp, and here it is half-past twelve, and no sign of activity! Really, I'd much rather work than just hang around. You lose all interest! And, besides, these clothes are not the most comfortable things in the world for lolling about in! This stiff shirt and this tight collar, to say nothing of these patent-leather pumps! It simply ruins your good clothes wearing them in these dirty studios!"

"See that fellow over there talking to the fat woman?" said the Indian. "He told the casting director he was an expert at make-up, and then, in the dressing-room, he came and begged me to lend him grease



*Movies make strange table-fellows.*



*With the director about to call, "Everybody on the set," the movie extra has scant time to Fletcherize his food.*

show in the picture, and neither it will! But, just the same, he has got a nerve coming here that way! I wouldn't dare! I'd be scared the director would get wise and bawl me out! His shoes are down in the heel, and his necktie is all rumpled! But he gets away with it and is paid as much as I am!"

"That blond girl over in the corner," said the Indian. "She is supposed to be a tough girl at the cowboy's saloon. Well, you ought to talk to her or let her talk to you! You'd be astonished! Some education, believe me! High-brow, but not stuck-up! She was reading a book, while we were waiting for our scene, and I tried to kid her along. I asked her the title. I thought it was a dime-novel love story.

paint, and then begged me to show him how to put it on! Isn't it the limit? Here am I with ten years' experience on the stage and three years' experience in the movies, getting five dollars a day, and here is this fellow, never been on the stage at all and only been in the pictures a few weeks, getting the same amount! It isn't fair!"

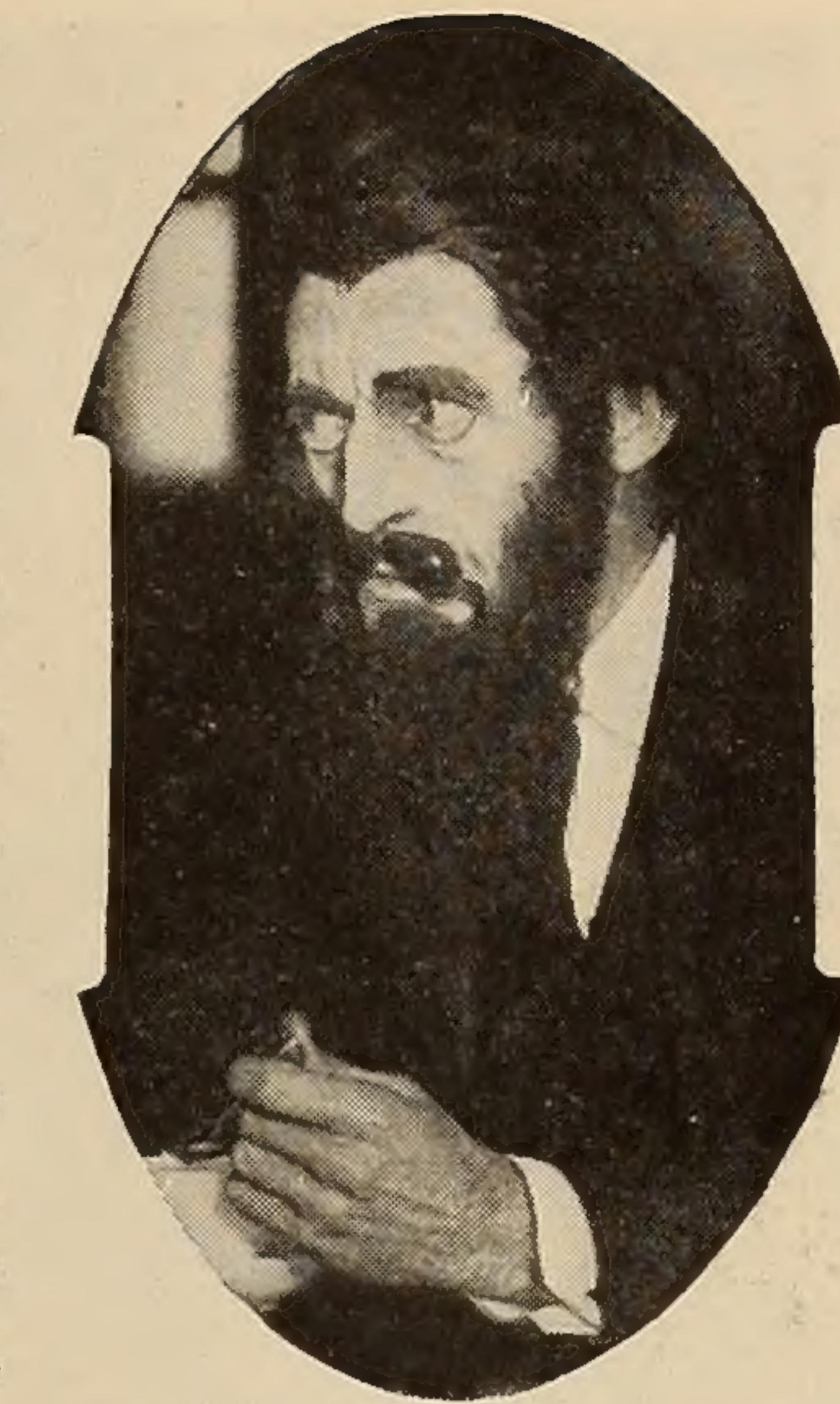
"Fair?" said the dress suit. "What is fair about the movies? Nothing that I know of! See that guy over there, drinking coffee out of the saucer? I wish you could see his dress suit! It is only fit for the rag bag! Old and dirty and torn! But he says it won't

But it was 'In Tune with the Infinite,' and she started telling me all about New Thought and Mental Science!"

"Well, that dark girl talking to the cashier," said the dress suit. "She is supposed to be a society girl at a reception. She looks all right, but she sounds all wrong! As soon as she opens her mouth, she puts her foot in it! Slang? You can't imagine! And cuss words? She took my breath away! She says her regular job is cabaret singing at a chop suey joint. I believe it! It is a good thing language doesn't register on the film! The Board of Censorship would never pass that dame!"

I had had my ham sandwich and my piece of pie and my cup of coffee, so I paid my check and got up. At the door I ran into a girl I knew. We had been in a couple of pictures together. To-day she was in the factory scene.

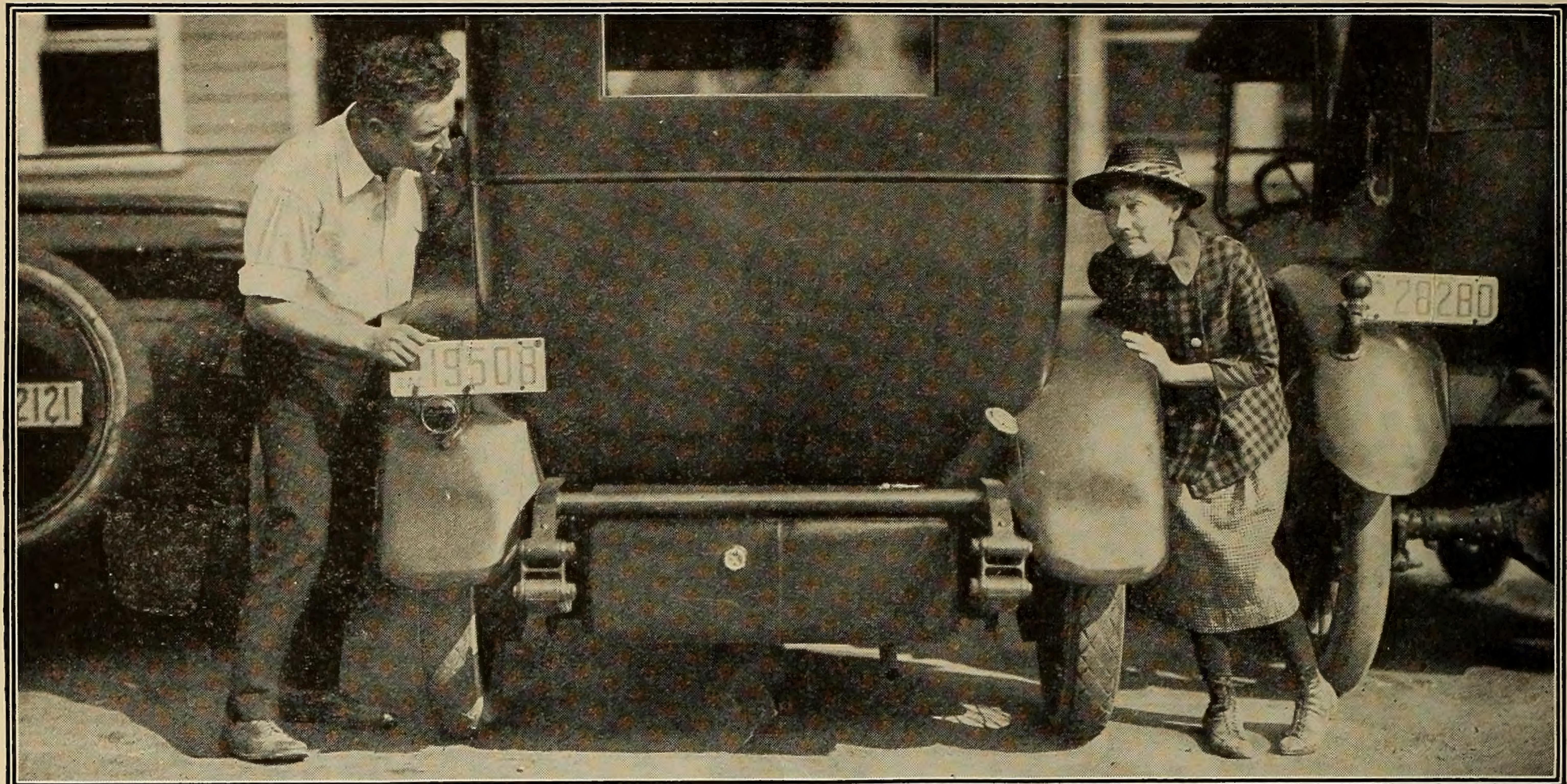
"This is the first time I have ever worked with this star," said the girl, "but I hope it won't be the last. She is the dearest, sweetest little thing I have ever met! Modest and unassuming, not the least bit spoiled by success! She chatted with me just as though she were getting five dollars, instead of five hundred or five thousand or whatever it is they pay her! I don't begrudge her a cent of it! A girl as nice as she is deserves every penny!"



*At the noon hour, the Svengali type relaxes; hypnotizing nothing more than the last piece of apple pie.*

(Continued on page 29)





### AND WHO DO YOU THINK THIS IS?

*Well, you'll never guess, so we'll tell you. That tragic little figure peeking around the corner of the automobile is Miss Mary Pickford. And at the other side is Marshall Neilan, her director, who looks almost as much surprised as the reader.*

#### Disadvantage

"It must be fine to live in Hollywood and see movie actors and actresses at work every day."

"It isn't, though. You get bawled out every ten minutes for walking in front of a camera."

#### Punk

"That was a problem play you saw at the movie show, wasn't it?"

"Yes; the problem was why was it produced."

#### Fastidious

*Movie Actor*—I won't play opposite her any more.

*Director*—Why not?

*Movie Actor*—I don't like the taste of the brand of lip rouge she uses.

#### A Movie Thought

The proof of the pudding may be in the eating, but the proof of the pie is in the throwing.

#### Fatal Error

"What's that director so mad about?"

"He forgot himself for a moment and praised an actor."

#### Resourceful

"The movie star went on a spree, and when he reported at the studio he had three days' growth of hair on his face."

"What did the director do? Send him home to shave?"

"No; he started a desert island picture."

#### Movie Budget

Star . . .	80.0 per cent.
Director . . .	10.0 "
Properties . . .	5.0 "
Miscel. . .	4.9 "
Story . . .	0.1 "

#### Horrible

The movie actress awoke from a nap, with a scream.

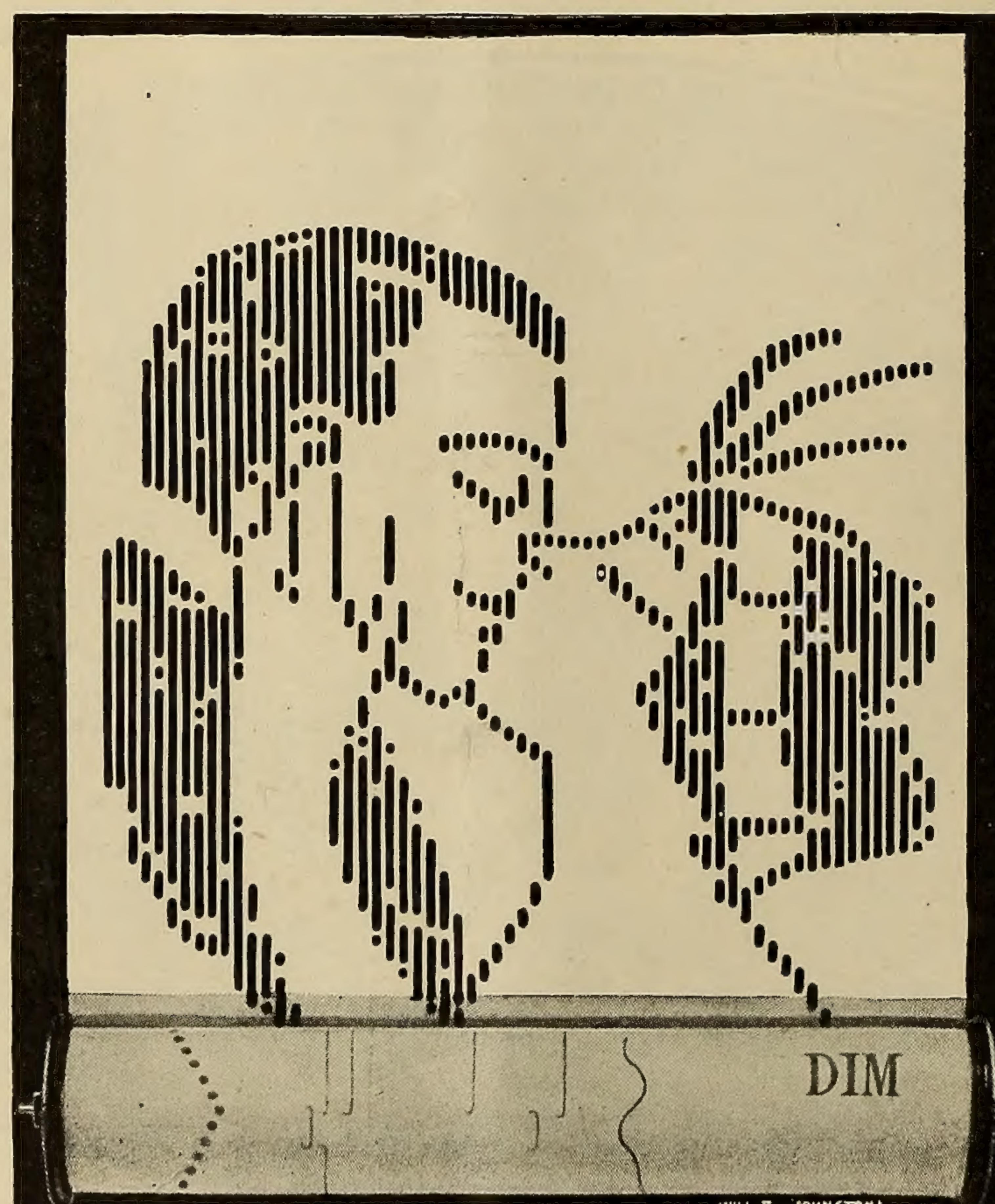
"What is it, madam?" inquired her maid solicitously.

"I dreamed that for a whole day my name wasn't being printed anywhere."

#### His Forte

"What's become of Jim? He was such a poor speller that I always predicted he would become a failure."

"He's a great success now. He writes the subtitles for a motion picture company."



*Incidental music for scenes of sentiment.*

# "Little Women;" A Play for the Old-fashioned



1. Life at old Concord. Joe and Laurie surprise the lovers, Meg and John.



3. Joe and Amy, downcast at thought of their father, ill at the battle front.

## The Story as Pictured

The filming of "Little Women" was done at Concord, Mass., the home of the author, Louisa M. Alcott. The scene of the play is laid in Civil War days, the pictures being full of the charm which made Miss Alcott's book such a favorite. Mr. March, father of the "Little Women," Meg, Amy, Beth and Joe, is at the front and ill in a hospital. Joe sacrifices her precious hair in order to raise money to pay her mother's expenses to his bedside. The sacrifice proves to be needless, as their rich Aunt March sends a generous check and the father is restored to his home. This photoplay brings in all the characters of the book, Laurie, John Brooke, Prof. Baer, as well as the most charming of "Little Women" in the quaint dress of the sixties.

2. Joe's visit to the hair-dresser's to convert her locks into money.



4. Mr. March, returned from the war, thanks Joe for her proof of affection.



5. Wooing of Joe by Professor Baer, the young school-master.

Meg. Amy. Beth. Joe.



6. The March family reunited; parents, lovers and "Little Women."

## Why He Treated Them Rough

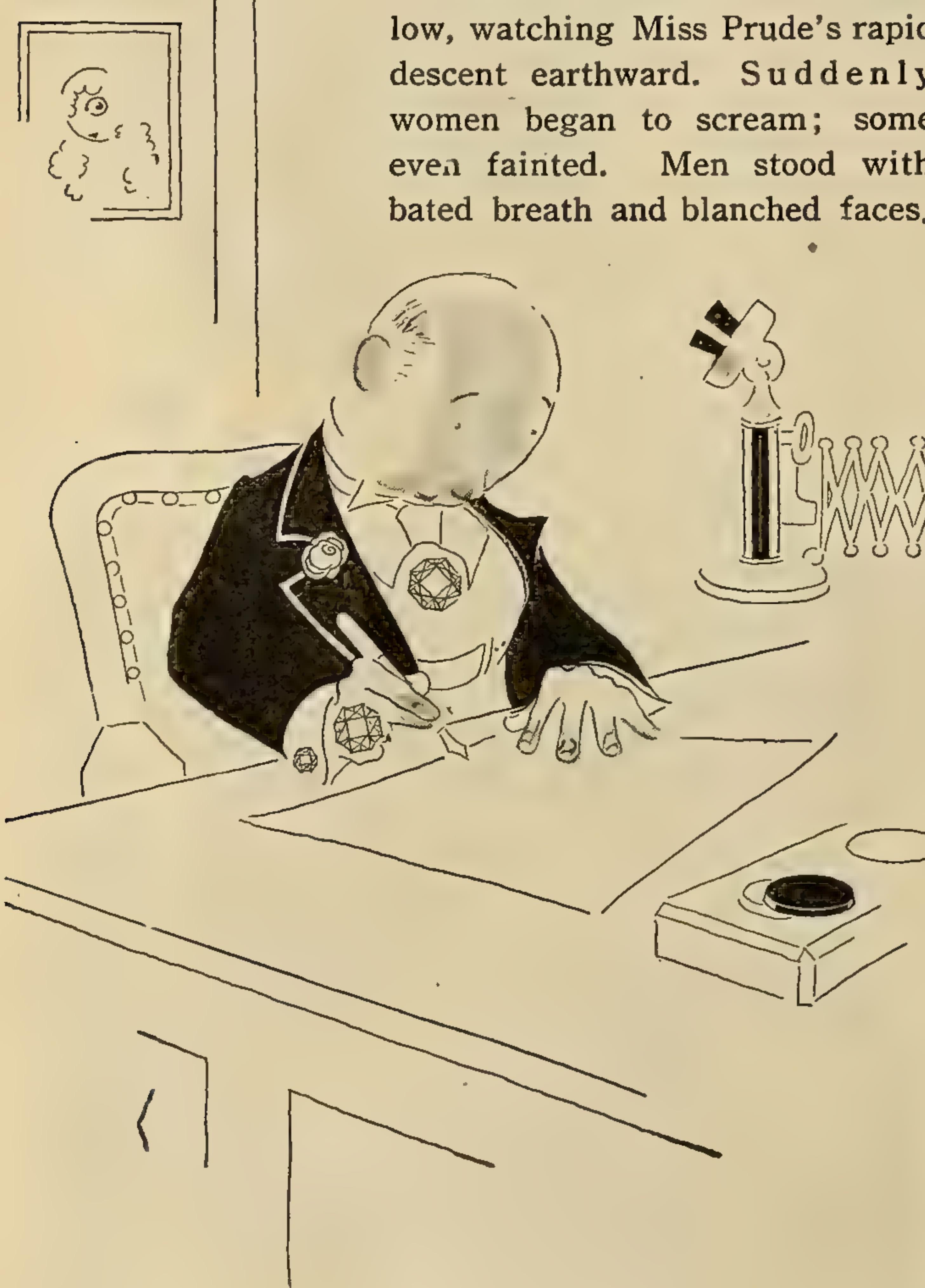
UPON his breast the war cross hung;  
His name and deed were on each tongue.  
Of wounds he bore near half a score;  
The Huns he got would number more.  
He fought all night through pit of hell,  
Though every comrade round him fell.  
I sought him out to learn just why  
He had fought on nor feared to die;  
What thought had steeled his arm and wrath  
Against the Huns that blocked his path.  
I asked to hear his tale so bold—  
The reason why he "knocked 'em cold."  
He cried: "Huh! I've no tale to tell.  
I just went in and give 'em hell;  
For, darn their hides, they spoiled my fun.  
We was called out near set o' sun,  
From billets where we'd hoped to rest  
And git amusement of the best.  
And so, you bet, I was some mad  
And give them Huns the best I had.  
The main why was"—here flashed his eye—  
"That night 'twas movies at the 'Y.'"

—Oscar H. Roesner.

## A Star's Presence of Mind

While taking the leading part in the seventy-seventh episode of the popular serial picture, "The Piscatorial Pursuits of Prunella," Miss Prunella Prude had a narrow escape from death. Miss Prude, in escaping from Hohen Zollern, the villain of the play, leaped from the eighty-ninth floor of a downtown office building.

Thousands stood in the street below, watching Miss Prude's rapid descent earthward. Suddenly women began to scream; some even fainted. Men stood with bated breath and blanched faces.



FOR NINETY-NINE YEARS

Leading producing manager signing an order that all movie villains must be German instead of Spanish.



GOLDWYN

*SOMETHING IN SPIRITUALISM?  
How would Madge Kennedy, looking through a glass door, suit you?*

Miss Prude's dress had become caught on a nail on the window ledge of the thirty-seventh floor. Death seemed certain. But it was here that the heroine showed her rare presence of mind. Halting in her fall, she calmly unhooked the garment and proceeded on her downward plunge. Had she not exhibited this presence of mind, Miss Prude no doubt would have been dashed to death on the pavement below.

## Moving Picture Syllables

Mary Pickford put the "pick" in "pictures."  
Charlie Chaplin put the "feet" in "features."  
Theda Bara put the "sin" in "cinema."  
William S. Hart put the "mask" in "masculine."  
Clara Kimball Young put the "purse" in "personality."  
Douglas Fairbanks put the "move" in "movies."  
Marguerite Clark put the "mite" in "mighty."  
Francis X. Bushman put the "x" in "xpression."  
Geraldine Farrar put the "track" in "attraction."  
William Farnum put the "muss" in "muscle."  
Julian Eltinge put the "miss" in "mystery."  
Samuel Goldfish put the "gold" in "Goldwyn."

## Inconsistent!

I sent a great scenario I thought would be a hit;  
I told them I was poor and needed mon.  
The manager returned it with a slip on which he'd writ:  
"Your poverty is no disgrace, my son!"  
But on that slip were printed words, and after "POOR" a check  
Which fills me with a pain that will endure;  
After telling me that poverty was no disgrace, by hek!  
He turns my story down 'cause it is POOR!

## Dodging

*Movie Star—I'll have you understand that actors are born, not made.*

*Director—That's right. Shift the blame from yourself.*

# Movies Make the Ideal Relaxation



*For the person with tired, overwrought nerves there is nothing so soothing as a quiet hour in the darkened auditorium when a few of these idyllic incidents are in progress.*



## Whim-Whams and Wheezes

By Harry J. Smalley

**W**OULD it be grammatical to say that Tully Marshall is more beautiful than Victor Potel and Ben Turpin put together?

After their marriage last fall, Charlie Chaplin moved himself and Mildred into a residence in Laughlin Park, Los Angeles. Whereupon the neighbors began to pronounce Laughlin Park the way it is spelled.

**C**REDIT must be given to Mack Sennett's Bathing Beauties. During the war they saved to the country millions of dollars' worth of clothing. By not wearing it.

Mabel Normand confesses a fondness for black lace stockings. So do several million men. For hers!

**E**LLIOTT DEXTER wrote an article for a magazine entitled "Women I Have Kissed." The list contains nearly all the prominent and charming actresses. We don't blame him a bit for bragging!

**L**EADING ladies must be delicate damsels, indeed, if we are to believe the press agent. Every few days one of them becomes suddenly ill, which allows an unknown "extra girl" to slip into the part and gallop off with an armful of honors.

### POME

I wrote a great play of the war,  
I spent many hours upon it,  
But I guess you won't see it, for  
It was rejected by universal fox path the goldwyn paramount art craft-  
famous players laskey wetromutual triangle vita graph world and  
many others—and

The war quit a-warring, doggone it!

**T**HEDA BARA says one may shape one's ends. Does she mean each of us should be our own manicure and chiropodist?

**V**IOLA DANA, in "Blue Jeans," was cutely fascinating—if you know what that means; but, oh, if we could only see Olga Petrova in overalls!

(Continued on page 30)



UNIVERSAL

Miss Violet Mersereau in company with — can it be her leading man? Whoever he is, she is taking a mean advantage of him. That thing on his cheek is a stone tear, shed because he has no arms with which to reciprocate. The name of the play is "The Nature Girl."

# "Hard Boiled;" A Title That Isn't Clear



1. The show stranded in Nilesburg. Corinne, Billy and Chorus.

2. Corinne declines Billy's offer to stake her to railroad fare.



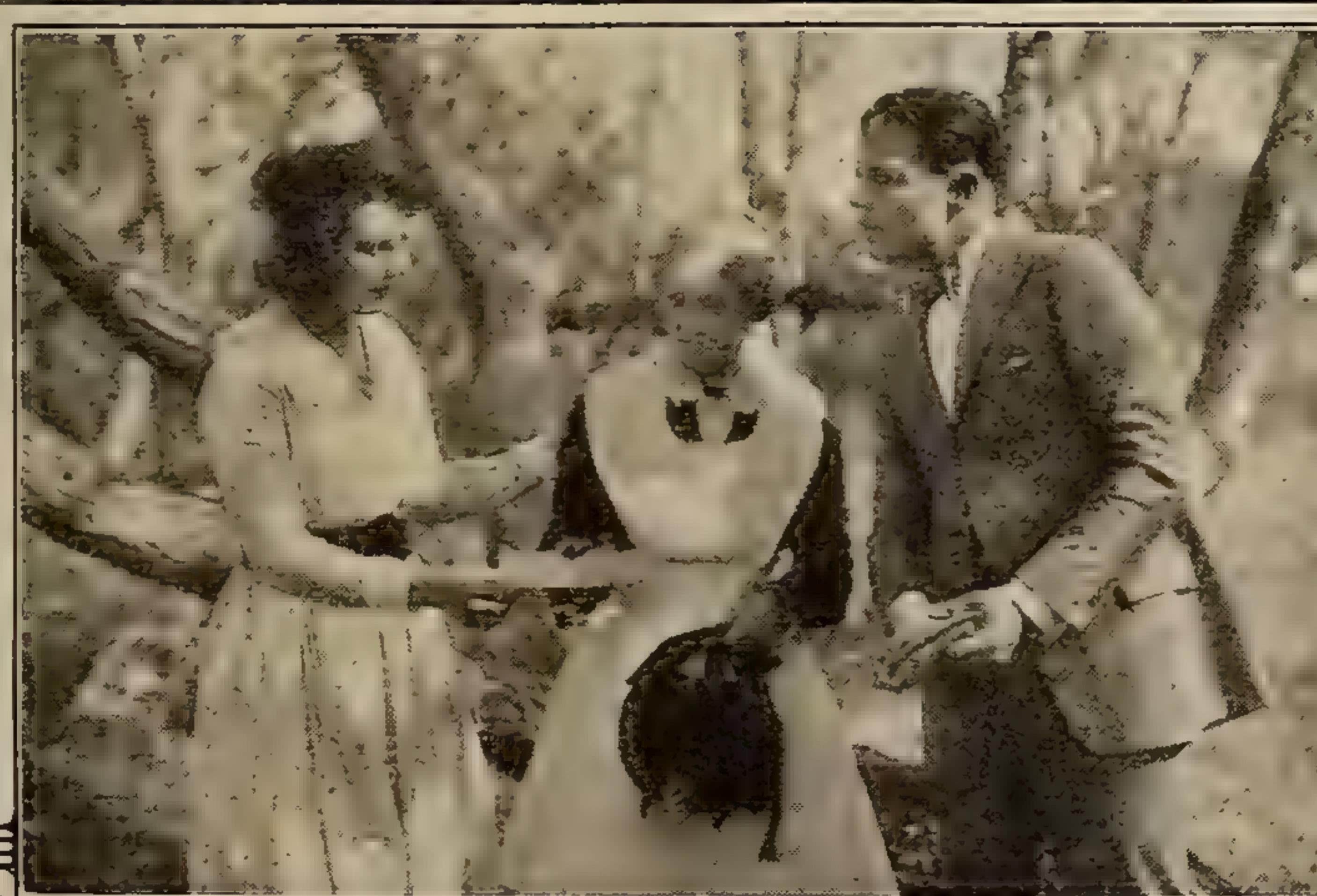
3. She finds a friend in Aunt Tiny, who gives her a home.

## What It's All About

*Corinne Melrose* (Dorothy Dalton) is prima donna of a stranded comic-opera company. Quarreling with her sweetheart, *Billy Penrose*, the tenor, she refuses his offer to help her out of town and remains in Nilesburg. With a little old lady, *Miss Tiny Colvin*, Corinne finds a home, and in return, by the use of her wits, she frees *Aunt Tiny* from the grasp of *Deacon Simpson*, the local money lender, who has taken advantage of her unworldliness. *Billy* returns, prosperous, and wants *Corinne* to marry him and take the road again. But *Corinne* loves *Aunt Tiny* too much to leave her, so *Mr. and Mrs. Billy* settle down in "the hick town" and keep a hotel.



4. She decides to match her wits against those of the scheming money lender.

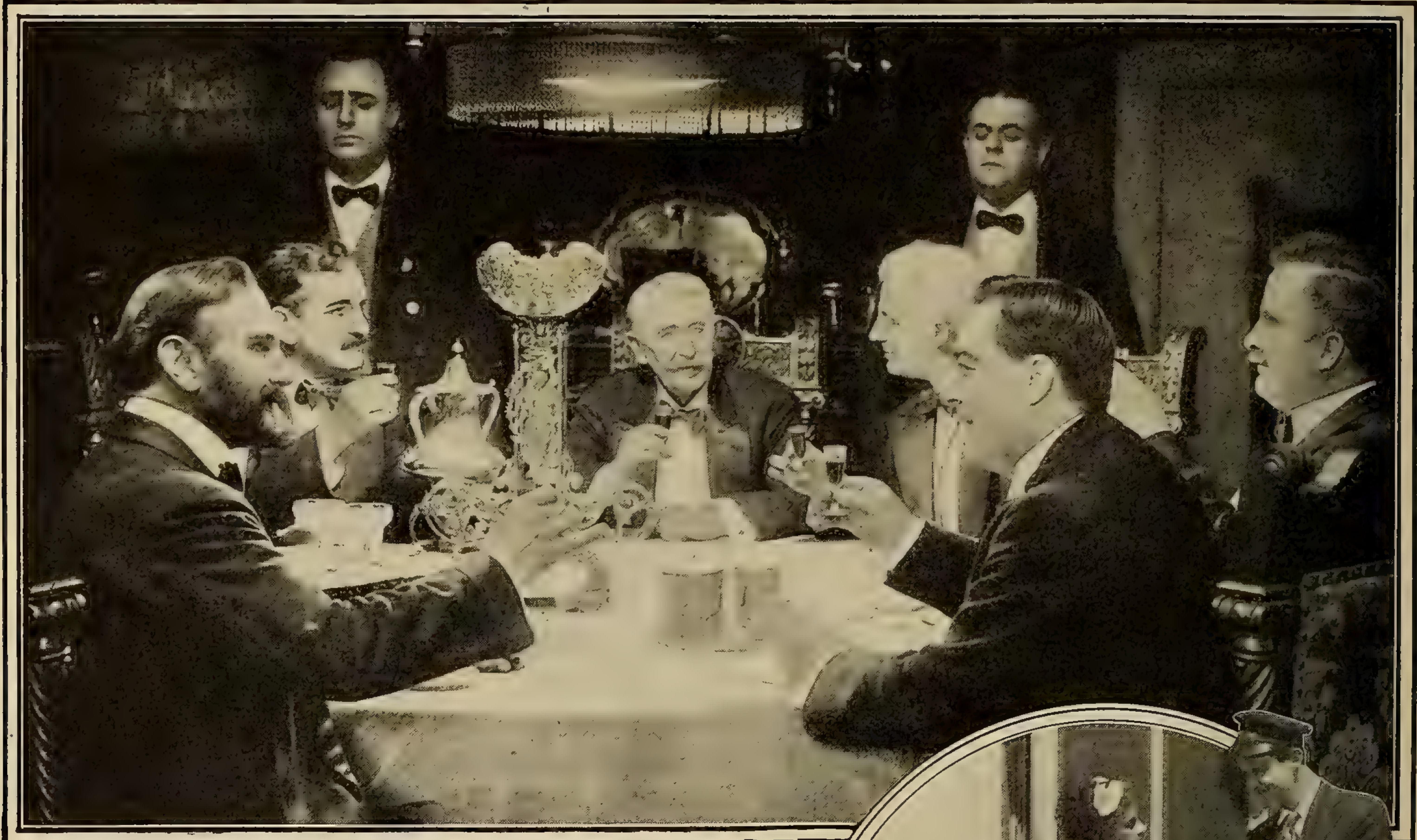


5. Success. Corinne delivers to Aunt Tiny the promissory note. And—Oh, yes—Billy is back in town.



6. It is almost quite easy to tell what Billy and Corinne are about to do here. Also, that it's the end of the show.

# How About the Movies? Are They To Go "Dry"?

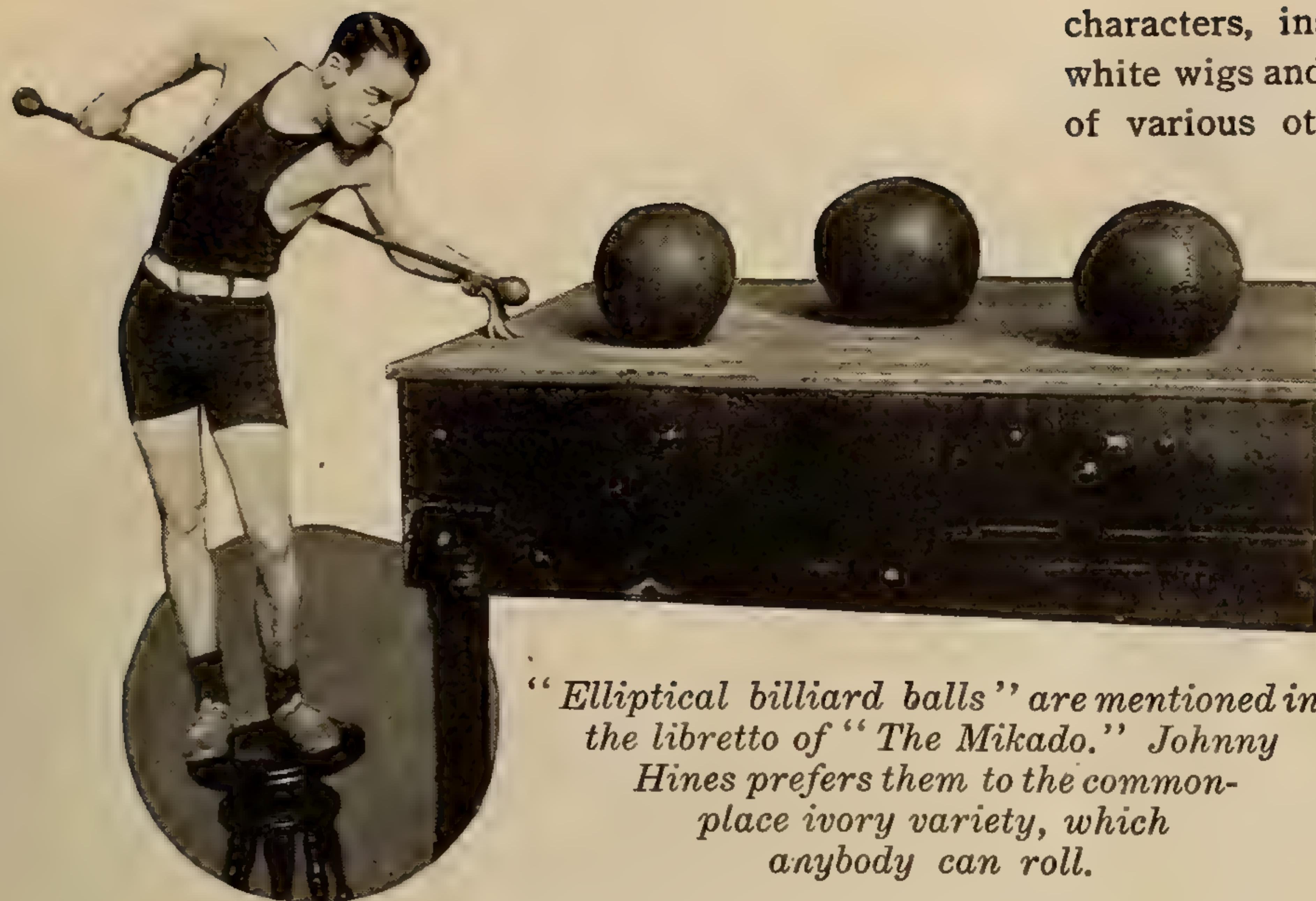


Now that Uncle Sam's territory is going bone-dry, scenes like these in a picture play may have to be cut out. The Drys won't like them, and the Wets won't be able to look at them without bursting into tears and having to be led, tottering, from the theater. Historically, of course, such bits of film will be of great value, showing, as they will to posterity, how a good time used to look. It is possible, too, that with a little Mental Suggestion, a picture like the above might quench a thirst.



Here we have what is destined to become a very rare picture indeed—nothing short of an expressman delivering a case of dark bottles for family use. In the not remote future, this little fragment of film may be bought and presented to some museum.

How scenario writers and directors are going to manage without this familiar "location," how underworld life is to be shown at soda fountains and tearooms, most awkwardly remains to be seen. And think of those tough Western barrooms, with the bad men tossing off sundaes at a gulp!



*"Elliptical billiard balls" are mentioned in the libretto of "The Mikado." Johnny Hines prefers them to the commonplace ivory variety, which anybody can roll.*

## Movie Applicants

### APPLICATION NUMBER ONE

#### EXAGGERATED PICTURES COMPANY:

Dear Sirs—I inclose a photograph of my little daughter, Georgette. Before she was born I had hopes that the child would be a boy, and resolved to name him George, after George Washington, the Father of his Country; but when the baby proved to be a girl, I decided to call her Georgette, which everybody thought was very pretty and very patriotic.

As you can see from the photograph, the child is five years of age and unusually attractive in appearance. She has curly yellow hair, big blue eyes and a small red mouth. She can sing and dance and recite, and gives imitations of everybody and everything, including her aunts and uncles and dogs and cats. In fact, she is a perfect little genius, if I do say it myself.

I have often seen children in the movies, and I am sure Georgette could act as well as any of them, and better than many. Her little mannerisms would film amusingly, such as poking out her tongue and biting her fingernails. Everyone would say, "How cute and cunning!" And her mischievous tricks would create merriment, such as sticking her fingers in the jam and washing the piano with soap and water.

Hoping to hear from you by return mail, I remain,

Yours very truly,

(MRS.) CAROLINE CRUST.

P.S.—Georgette has just spilled the ink bottle all over the photograph I was about to inclose. It is the only one I have and is absolutely ruined, so I will not inclose it after all.

### APPLICATION NUMBER TWO

#### EXAGGERATED PICTURES COMPANY:

Dear Sirs—Last week I celebrated my ninety-eighth birthday. I am an inmate of the Nell Gwynn Home for Old Ladies, but I am in full possession of my faculties and take an active interest in all that goes on in the world, such as war and peace and moving pictures.

I recently read an item in a newspaper to the effect that producers of photoplays were so desirous of realistic effects that they were now engaging really old people to interpret such

characters, instead of youthful players tricked out with white wigs and penciled wrinkles. I called the attention of various other inmates of this home to the purport of the paragraph, and we all agreed that posing for one's picture would be a pleasant and profitable pastime. But I appeared to be the only person with sufficient initiative to pursue the matter.

Please do not think that I am a silly, stage-struck female, because such is not the case. I do not wish to play juvenile parts and do not seek to rival Mary Pickford or Billie Burke. But I could elucidate these questions if you would call some day. Visitors are received Mondays, Wednesdays and Fridays, from two until five p. m.

Yours sincerely,

(MISS) DOROTHY DARE.

P. S.—Please notify me if Mrs. Beatrice Bloom writes to you. She stated emphatically that she would not do so, but I have my doubts, in spite of this assurance. She is ninety-nine, and looks every day of it, being feeble and incapacitated.

### APPLICATION NUMBER THREE

#### EXAGGERATED PICTURES COMPANY:

Deer Surs—I goes to the movies rite along, and I ofen seen fites and ruffhouses in the fillems. Such stunts is my line exackly, as I am the champeen amerchewer pugerlist of dis nayberhood, noan as the tuffest sexhun in New York. Me reel name is Michael McGinnis, but the name I goes by is Kid Wallop, as many boobs and bums can testyfy. I have closed more eyes and opened more skulls than you could count, many of them twice me size.

Sumtimes at the pitcher shows the audience gets wise to the fakes, and laffs and kids when they is ment to be excited. I seen this many times in fiting fillems, and you can take it from me, youse guys orter hire reel fitters for reel fites. That is why I am hearwith offering me services.

(Continued on page 29)



### JUST KNOCKS 'EM OUT

Prehistoric Writer—*Yep, I dictate all my scenarios. It's a lot easier than hacking them out in longhand.*



**CORINNE GRIFFITH & CO.**  
A "close-up" that needn't be brought any closer up.

### Film Libraries

WITHOUT doubt the time is not far distant when much film will be for sale outright. And the day is surely coming when a film history of the great war can be assembled, bit by bit, as the books we love are acquired for our book shelves, by anyone who has patience, discrimination and a limited amount of money to invest in the enterprise. Sooner or later motion pictures in the home will be as much the custom as music. What seems most needed now is a genius who will devote himself to perfecting paraphernalia for the purpose, and a librarian to compile and publish a complete catalogue of films.

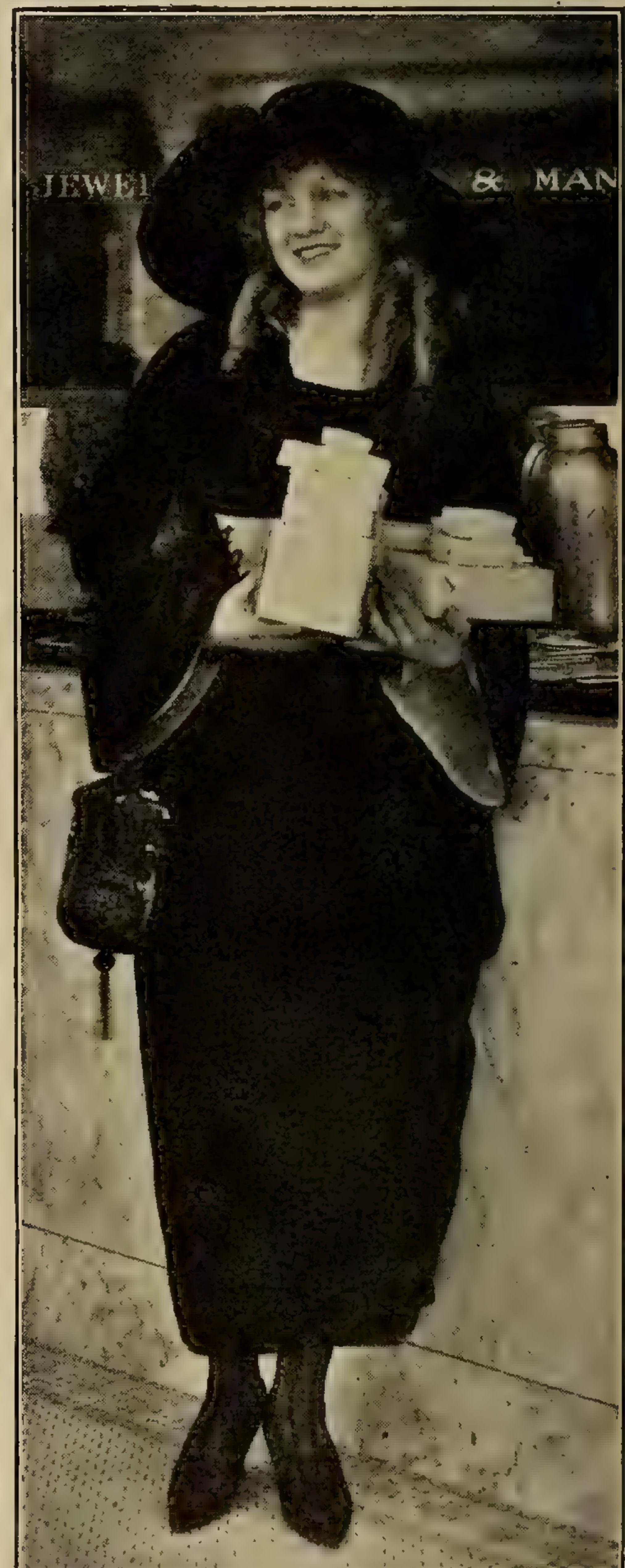


**THE SECRET OF SUCCESS**  
This, it may be, is what Frank Mayo is telling a fellow actor in "The Girl and the Horses."

### Studio Gossip

In "The Barefoot Pickaninny," in which he had the title role, Mr. Harry Lessey wore a pair of black patent leather shoes that have been handed down from generation to generation in the Lessey family.

Miss Alice Joy, star of Melak's three-part dramatic masterpiece, "The Green Persimmon," in which she had the title role, has added to her many graceful accomplishments the art of perspiring in the summertime. In fact, Miss Joy has been known to perspire as early in the season as the month of May. The latest accomplishment will no doubt increase Miss Joy's list of friends tenfold.



**AMERICAN**  
Isn't it strange that Mary Miles Minter, who appears always in the very latest "creation," like this gorgeous velvet gown, wears always the same old smile?

"What?" asked the director eagerly.

"I'll help Bill in front of the bar."

"I'll tell you what," ventured Pat.

"What?" asked the director eagerly.

# Oh, But Movie Folks Are Superstitious!



*Evelyn Greeley has a horror of walking under ladders and even more so of breaking a looking-glass. So has Johnny Hines. Just look at him standing under the ladder and making a swipe at the mirror. Miss Greeley is stunned.*



*Even big, good-natured Monty Love is superstitious. His valet handed him the left shoe first, and if Monty had not noticed it, his entire career would no doubt have come to a sudden end.*



*The coming pictures are bound to be a success if a horseshoe is nailed over the dressing-room door. So thinks Muriel Ostriche. In a dressing-room, a horseshoe to bring luck must be hung upside down.*



WORLD  
*Don't whistle in the dressing-room. If you do, the entire studio is liable to fall on you. June Elvidge could scarcely believe her ears when Al Hart, who was waiting for her, started in to pipe a few bars. Al will never be allowed in that room again.*

# "Nix on the Double!"

By Emma-Lindsay Squier

**T**HE director was explaining to Wallace Reid the "business" of "The Roaring Road," which is the working title of a whiz-bang feature in which Reid is to star.

"You see, you love this girl, played by Anne Little"—he commenced.

"Sounds good," admitted Wally, his eyes brightening.

"And you go into this road race for big stakes"—

"Getting better all the time!" applauded Wally.

"And you do this race, featuring the turn at 'Deadman's Curve' on the Santa Monica track"—

"Yes, yes! Go on!" begged Wally, getting all excited.

"There will be thrilling skids, crashes and a final victory, and of course we'll have a double do the racing stunt"—

"A what?" demanded Wally, coming down to earth with a bump. "Where d'you get that stuff? I'll do the race myself! Nix on the doubles!"

And he did do the race. His heart-smashing features were camouflaged with hood and goggles, his dress-suit form was incased in a pair of jumpers and a specially built racing car, and he gave the spectators the thrill of their lives by taking the justly named "Deadman's Curve" faster than it had ever been taken—without a funeral following—and smashed records to bits by doing 110 miles in the final heat.

When the scenes were finished, Wally climbed out of the car jauntily if somewhat stiffly; but Guy Oliver, who played the part of the mechanician, crawled out, perspiring and trembling, registering a wet-rag expression.

"Say," he announced to the crowd at large, "the next time that speed demon drives, don't worry about getting a double for him—you get one for me!"

Would that all the stars had the Wallace Reid idea about doubles, which, laconically expressed, is nix on 'em! It would seem that if the "business" demanded by the sce-

nario overtaxed the capabilities of a star, that particular bit should be omitted or a star procured who is equal to it.

In a certain "super" feature, soon to be released, a certain star of the feminine gender was doubled for in a short dash on horseback, in being let down from a house by a rope and in a wild fandango on a table. Now our personal opinion is that if a lady can neither ride, swing nor dance, she should either learn how or yield the palm of stardom to someone who can. One vastly advertised feature had as its piece de resistance a well-known dance on which the story hinges. The dance was performed by a double, and the careful "cutting" which ensued to veil the substitution made the dance as exciting as a Quaker minuet.

Naturally there are many stars who are "fake proof." Such a one is William Hart, who makes flying leaps to his horse from a window, cliff or from anywhere that the exigencies of the story demand, and in a knockdown fight he asks no mercy—and gives none.

William Farnum, William Desmond, Monroe Salisbury and others of the "Western" ilk are case-hardened veterans who do not cost their respective companies a cent for doubles, and as for the "Komedy Krowd" at the Sennett studio, Chester Conklin, Ben Turpin and the

others, their only doubles are occasional dummies that are dropped over cliffs, run over by trains and shot out of cannons. Anything less than this, they are equal to.

Charles Ray, while not in the "stunt" class, does some few hundred feet of thrills that many actors would balk at putting on celluloid. In "Greased Lightning" he was supposed to go over a fifty-foot embankment in a racing car, but at the last moment the story was changed to make him run into a tree instead. The "location" as well as the story had been changed, the tree standing almost at the edge of a 200-foot embankment, and Ray, in the excitement, forgot the last instructions of his director and



"This fellow here," he said, pointing to Doug on the right, "is the only person who can double for this guy here," and he indicated Doug on the left.

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charged straight for the cliff, stopping just as the front wheels were scraping rocks down into the chasm.

Then, instead of shudderingly alighting, he coolly backed up, signaled the cameraman to grind and rammed the tree, going full speed ahead.

And take the case of Raymond Hatton, cast as a half-breed Mexican with Douglas Fairbanks in "Arizona." He was supposed to jump up behind Doug on the horse he was riding, said horse going at a twenty-five-mile gallop. Raymond does not pretend to be an expert horseman, and a double was offered for this stunt, but he declined. Five times he essayed the feat, and landed on the horse's back only to slide off and land with a dull, sickening thud. Once he landed on a rock, and again the horse kicked him for luck. The sixth time he made it—and stuck; but they *did* get a double for him in the ensuing scene, as Mr. Hatton couldn't sit down or walk—

Then there was Thurston Hall, who, in Cecil De Mille's "Squaw Man," had to be mauled by a lion. He submitted to the pummeling of the king of beasts—labeled "tame" by his owner, but who, Thurston says, hadn't had his nails manicured sufficiently, and in consequence of which he wore court plaster and bandages for several weeks following the scene.

The sterner sex cannot claim all the honors for daring



*Wally Reid and his mechanician, Guy Oliver, in "Deadman's Curve."*

the first two leaps hadn't registered correctly, and from then on she was a member of the company.

Clara Kimball Young, in "The Savage Woman," wore, during the first part of the picture, a leopard skin and her complexion. In this make-up she had to be chased through the rocky canons of San Bernardino, lassoed, fought with and dragged into captivity. And Miss Young, who spent her ensuing spare moments for a month applying soothing lotions to her feet and other portions of her anatomy, claims that "back to nature" pictures have their drawbacks.

There is Anne Little, who, in the old Biograph days, was the only white person in a company of Sioux Indians, and during this time she took enough wild rides, leaped over enough cliffs and fought enough red men to make a serial as long as an "endless chain" of prayers.

And talking about non-fake pictures, if any fan detects

(Continued on page 28)



*The lion, said Thurston Hall, hadn't had his nails manicured sufficiently, and in consequence Thurston wore court plaster and bandages for several weeks following the scene.*

and bravery. Anita King, the intrepid little star who came across the continent in her car, alone, on a wager, has taken every risk that heroines are heir to and that any director could think up. Her start in pictures was made as a double for —well, for a well-known star, and Anita was told to jump off the end of a pier into the ocean — quite a thrilling leap for a seventeen-year-old girl. She jumped—once, twice, thrice, since



#### *PUTTING IT PROFESSIONALLY*

*Friend—How did that election come off in which you were so interested?*  
*Movie Star (defeated for alderman)—The voters registered indifference.*

#### **Fresh from the Studios**

Two hundred pieces of the most modern artillery were borrowed from the government by the Nibul Film Company for use in its great, ninety-seven-part military feature, "The War of the Roses," soon to be released. This great picture shows all the principal battles of the War of the Roses and has all the atmosphere of that period. In order that this atmosphere might be obtained, the battle scenes were staged in the country and not inside the studio yard.



Wane Cilbur, who starred in Ehtap's "The Human Bloodhound," in five mammoth, massive, mastodonic parts, is a vegetarian. Mr. Cilbur says that the kindness of his congressman in sending him free garden seeds each year makes the life of a vegetarian very cheap.



Miss Helen Semloh had a narrow escape from being crushed between the wheels of a locomotive while taking part in the one hundred and thirty-seventh episode of "The Safety First Policy of Helen" serial. Miss Semloh had

just crossed a trestle in front of a locomotive, in which a fire had not been started for eight years, when another train going in the opposite direction passed on another track about two miles away. Miss Semloh suffered an attack of nervous prostration, but will be able to take part in the next episode, which is entitled "The Closed Studbridge."



Mr. Francis Bushwoman, who gave such a masterly interpretation to the part of the prune in Yanasse's three-part film drama of the underworld, "The Mystery of the Purple Prune," has refused a bequest of \$9,000,000 left him by an unknown uncle, who was in the gold rush of 1492-1915. Mr. Bushwoman requested that the money be given to the poor, thus proving that motion picture actors are human.



Miss Blanche Sour, who gained a township-wide reputation in the serial, "Xenialties of Xantippe," has fallen a victim to soft drink. Miss Sour drinks three or four soft beverages every day, and a feature of her new hobby lies in the fact that she always purchases her soft drinks either in bottles or from soda fountains.

# "Cupid's Day Off;" A Hot Old Turpintime



1. Ben and Heinie, shoe merchants, have a show window in more than one sense.



3. After that, business is better for Ben than it is for Heinie.

## A Few Mad Details

*Ben and Heinie* keep a shoe store, but they have other adventures on the side, running from love to high finance. They devise unique ways of advertising their wares—so unique as to put them out of business. Later they get mixed up with a tough gambling joint and discover a way to make dice behave. Everything booms until the proprietor happens to look under the table. (See picture No. 4.) The subsequent scenes of the comedy are laid in a house of many apartments, a convenience which mixes wives, husbands, police and the two partners. "Cupid's Day Off" is a good show to see if you believe in a place for everything and nothing in its place.

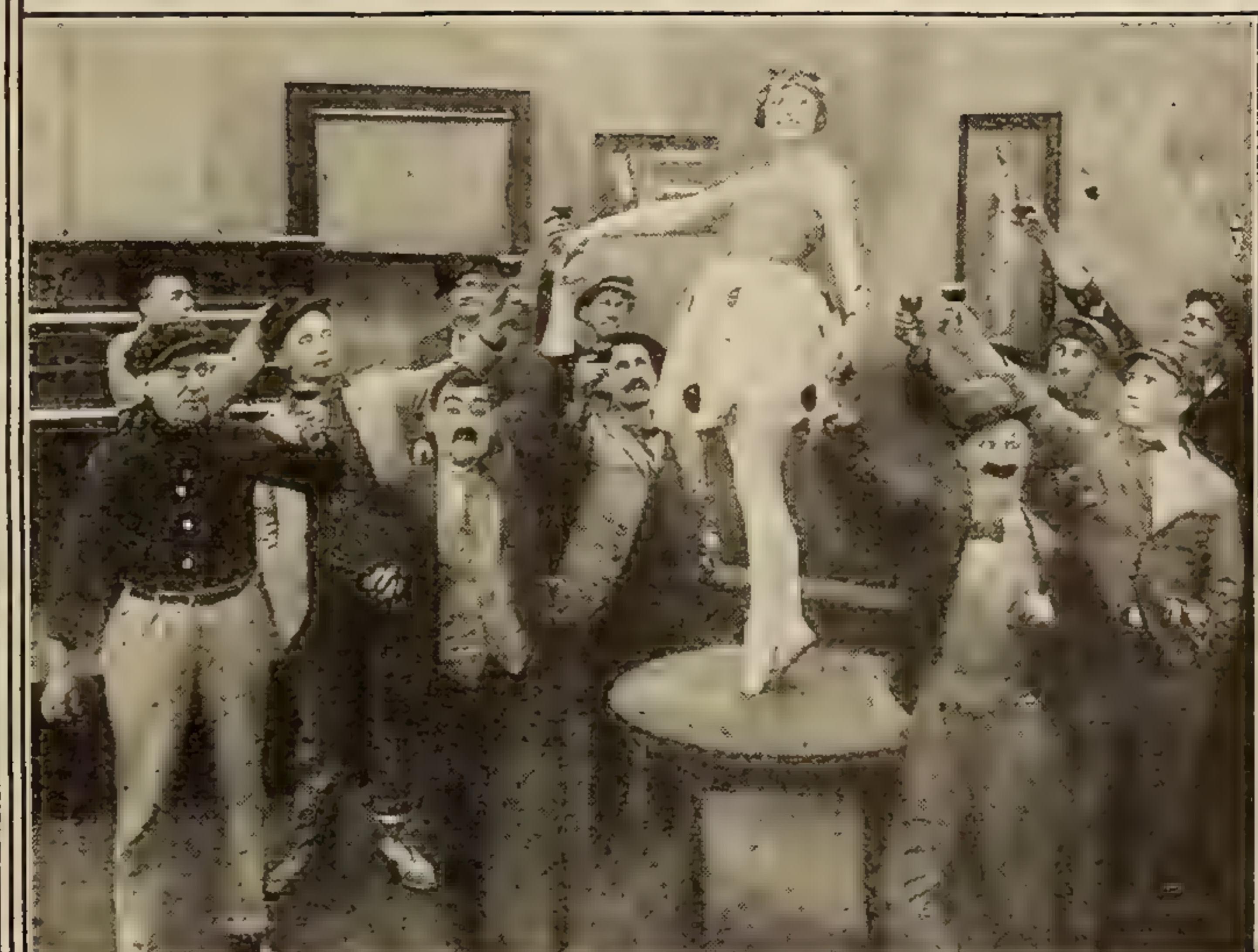
2. Business is fine—until one hapless day Heinie's wife drops in.



4. As gamblers, the pair achieve marvels of success. Note the magnet.



5. Some one unwelcome is always showing up, this time a husband. Please don't expect a consecutive, logical story of a Mack Sennett comedy.



6. It ends as happily in a cabaret as it logically began in a shoe store, the difference being that she wears tights instead of stockings.

# Movies From Film Fun's Screen



A GUST OF MARCH WIND WHICH DEVELOPED INTO A TORNADO OF EXCITEMENT

# Pictures worth seeing

BESSIE BARRISCALE  
in "ALL OF A SUDDEN NORMA"

GRACE DARMOND  
in "WHAT EVERY  
WOMAN WANTS"

BILLIE RHODES  
in "HOOP LA"

WILLIAM DESMOND  
in "LIFE'S A  
FUNNY  
PROPOSITION"

HENRY B. WALTHALL in "ALONG LANE'S TURNING"

SESSUE HAYAKAWA in "BONDS OF HONOR"

ROBERTSON-COLE COMPANY  
BANKERS and EXPORTERS  
FOR THE PRODUCERS

Released by  
**EXHIBITORS MUTUAL DISTRIBUTING CORPORATION**

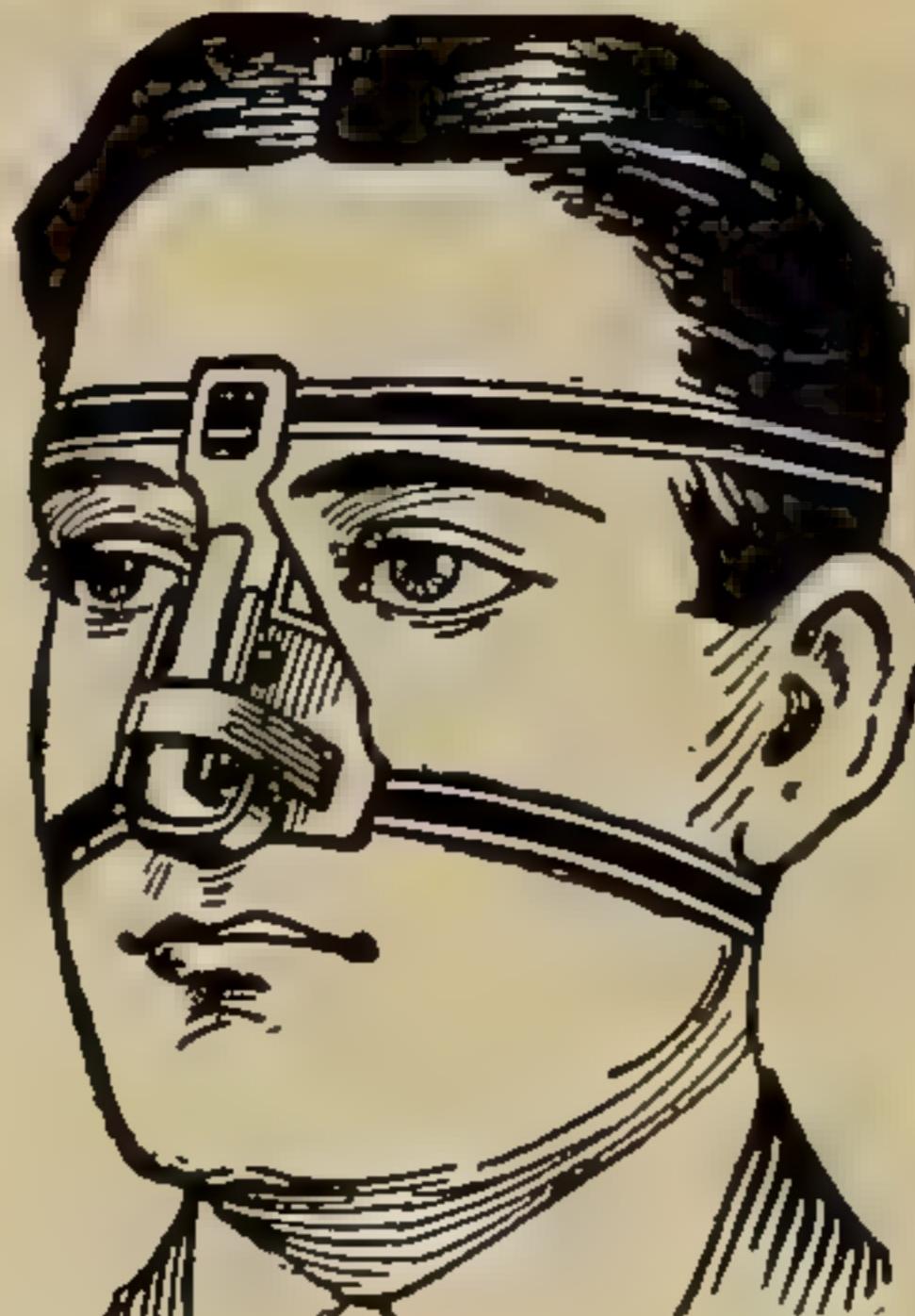
## YOU HAVE A BEAUTIFUL FACE BUT YOUR NOSE?



BEFORE



AFTER



**I**N THIS DAY AND AGE attention to your appearance is an absolute necessity if you expect to make the most out of life. Not only should you wish to appear as attractive as possible, for your own self-satisfaction, which is alone well worth your efforts, but you will find the world in general judging you greatly, if not wholly, by your "looks," therefore it pays to "look your best" at all times.

*Write today for free booklet, which tells you how to correct ill-shaped noses without cost if not satisfactory.*

**M. TRIETY, Face Specialist, 1149 Ackerman Bldg., Binghamton, N. Y.**

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A fascinating profession that pays big. Would you like to know if **you** are adapted to this work? Send 10c. for our **Twelve-Hour Talent Tester or Key to Moving Acting Aptitude** and find whether or not you are suited to take up Movie Acting. Instructive and valuable. Send dime or stamps today. Interesting, Illustrated Booklet on Movie Acting included FREE!

Film Information Bureau, Sta. H, Jackson, Mich.

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**"X-RAY" CURIO**  
12 C. SILVER ONLY—**BIG FUN**  
**BOYS** You apparently see thru Clothes, Wood, Stone, any object. See Bones in Flesh. A magic trick novelty **FREE** with each "X-Ray..."  
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"War Babies"

This amusing picture in full colors, 9 x 12, mounted on a heavy mat, ready for the frame, will be sent postpaid for twenty-five cents.

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225 Fifth Avenue New York City

## The "Letters of a Self-Made Failure"

ran serially for ten weeks in Leslie's and were quoted by more than 200 publications. If you sit in "the driver's seat," or merely plod along beside the wagon, whether you are a success or think yourself a failure, you will find this book full of hope, help and the right kind of inspiration.

If you believe that it is more important to know why ten thousand fail rather than why one man succeeds, read this book. The Letters are written in epigrammatic style with a touch of irresistible humor, and they impart a system of quaint philosophy that will appeal to everyone regardless of age, sex or station. Price \$1.00.

**LESLIE-JUDGE COMPANY**

225 Fifth Avenue

Dept. FF3

New York

## "Nix on the Double!"

(Continued from page 23)

Mme. Doraldina having a substitute in any of the death-defying scenes which make up "The Charm of Nasoni," he or she can draw a big, fat prize at the box office. This petite danseuse is made of iron, it would seem, for in the thrilling fight on the cannibal island with Jay Morley, her leading man, a six-foot husky, she was gashed severely with the stone knife, and though bleeding from deep wounds, she picked him up, threw him over her shoulder and strode away to her "jungle hut," seemingly as fresh as when she entered the fray.

And, of course, there's Annette Kellermann, of the perfect 36 and other measurements, who simply couldn't be—and isn't—doubled for. Her stunts include everything from diving off a high tower to being dashed against the rocks in a stormy sea, and any double who could do Annette's work could star in her own right and give up doubling for life!

No story about fakeless stars would be complete without a word from Douglas Fairbanks. I have watched him somersault a horse, climb a church steeple, walk a wire and fight twelve men all at once, so it was somewhat of a shock to have him tell me confidentially, "Sh-h! I have a double!"

"Et tu, Brute!" I quoted in horror. "You, the standby of the films—you, the King of Daring—the"—

"Just a minute!" he said hastily. "Let me explain." And he brought out a picture of Doug Fairbanks selling War Savings Stamps to—Doug Fairbanks!

"This fellow here," he said, pointing to Doug on the right, "is the only person who can double for this guy here," and he indicated Doug on the left.

"Double crossed!" I said disgustedly.

"Double exposure!" he retorted airily.

## A Wise Girl

There was a girl in our town,

And she was wondrous wise.

She went to see a picture show

And cried out both her eyes;

And when she saw her eyes were gone,

With all her might and main

She hurried to another show,

Which shocked them in again!

—Walter G. Doty.

## In the Movie Lunchroom

(Continued from page 9)

Another girl I knew came along and joined us. She, too, was working in the factory picture, but she was a different sort of a girl from the other and saw things from a different angle entirely.

"I've been in a lot of pictures," said this girl, "and I've worked with a lot of stars, but I never saw such a nasty, horrid snip as the star in this here production! Who does she think she is, anyway? Everybody knows where she came from! Small-time vawdeville! A cheap song-and-dance act! I remember her, and I'd like to tell her so! It makes me sick to see the airs she puts on, with her nose in the air, as though the rest of us were dirt under her feet!"

"Everybody on the set!" came the call from the studio. So we "extra" people, cowboys and Indians, factory men and women, fashionable ladies and gentlemen, hurried back to our respective places, in different corners of the glass-covered inclosure, where bits of scenery suggested a barroom, a ballroom and an office. Men in dress suits straightened their neckties, and men in war paint straightened their head feathers. Factory girls and society girls powdered their noses.

It takes all kinds of people to make a world, and all kinds of people to make a picture!

## Movie Applicants

(Continued from page 19)

Whenever I gives exhibshuns at the Solerplexus Atherletic Assosyshun I gets ten bucks a nite, and I would be satisfied to except the same for the fillems, altho I hears they pays lots more to regular ackters. I can give as reference Patrick O'Reilly, noan as Uppercut Pat, and Joseph Molinelli, noan as Dago Joe.

Yours respeckfully,  
MICHAEL McGINNIS.

## The Motive

The city editor stopped at the motion picture critic's desk.

"You used up all the adjectives in the dictionary in your column this morning," he observed. "'Spoils of Love' must be a great film."

"It isn't that," confessed the critic. "My wife wrote the scenario."

# My Secret of Teaching Piano

## And Why I Have More Pupils Than Were Ever Before Taught By One Man

**There Must be Some Good Reason Why My Students Become Skilled Players of the Piano or Organ in Quarter the Usual Time and at Quarter the Usual Cost—Why They Do This Not Sometimes, But Regularly, Consistently, Habitually, Year After Year**

More than twenty-five years ago I originated the correspondence method in this country. And although I encountered some prejudice at first, yet every year I enlarged the scope of my work until now many hundreds of persons all over the world are studying with me. Every state in the Union, every province in Canada, contains scores of accomplished players who obtained their entire training from me—and at much less cost and effort than was usually considered necessary.

I will gladly refer you to any number of my graduates who will soon convince you of the prompt and satisfying results they obtained with me.

There seems no reason why you should not benefit in the same way, and I certainly urge you to investigate without obligation by writing for my 64-page free booklet, "How to Learn Piano or Organ."

Occasionally I still encounter a man or woman who is hesitant about learning by mail and feels that the methods of fifty years ago are "safer." This feeling is, perhaps, natural enough, but it is due to a misunderstanding as to what are the real problems in learning piano. You will learn much more rapidly by my scientific written method than by the old-fashioned "spoken" or oral method, which cannot be made really systematic. My free booklet will fully satisfy your mind in this regard and explain exactly how and why my method produces such truly surprising results.

My Course in Piano or Organ represents the best thought of the present day and makes use of every possible scientific help—many of which are entirely unknown to the average teacher. If you wanted to study with a so-called "private teacher" by the old-fashioned oral system, and yet could afford only \$1 to \$5 per lesson, you could obtain only third-rate instruction. No true authority could give you his entire, exclusive attention for so small a fee. Yet, as you know, one lesson with an authority is worth a dozen other lessons. By enrolling with this Conservatory and joining my Personal Instruction Class, your lessons cost less than 43 cents each, as part of the Complete Course. Yet every step you take is under my personal supervision, and in all essential ways, I am in as close touch with you as if I were stand-

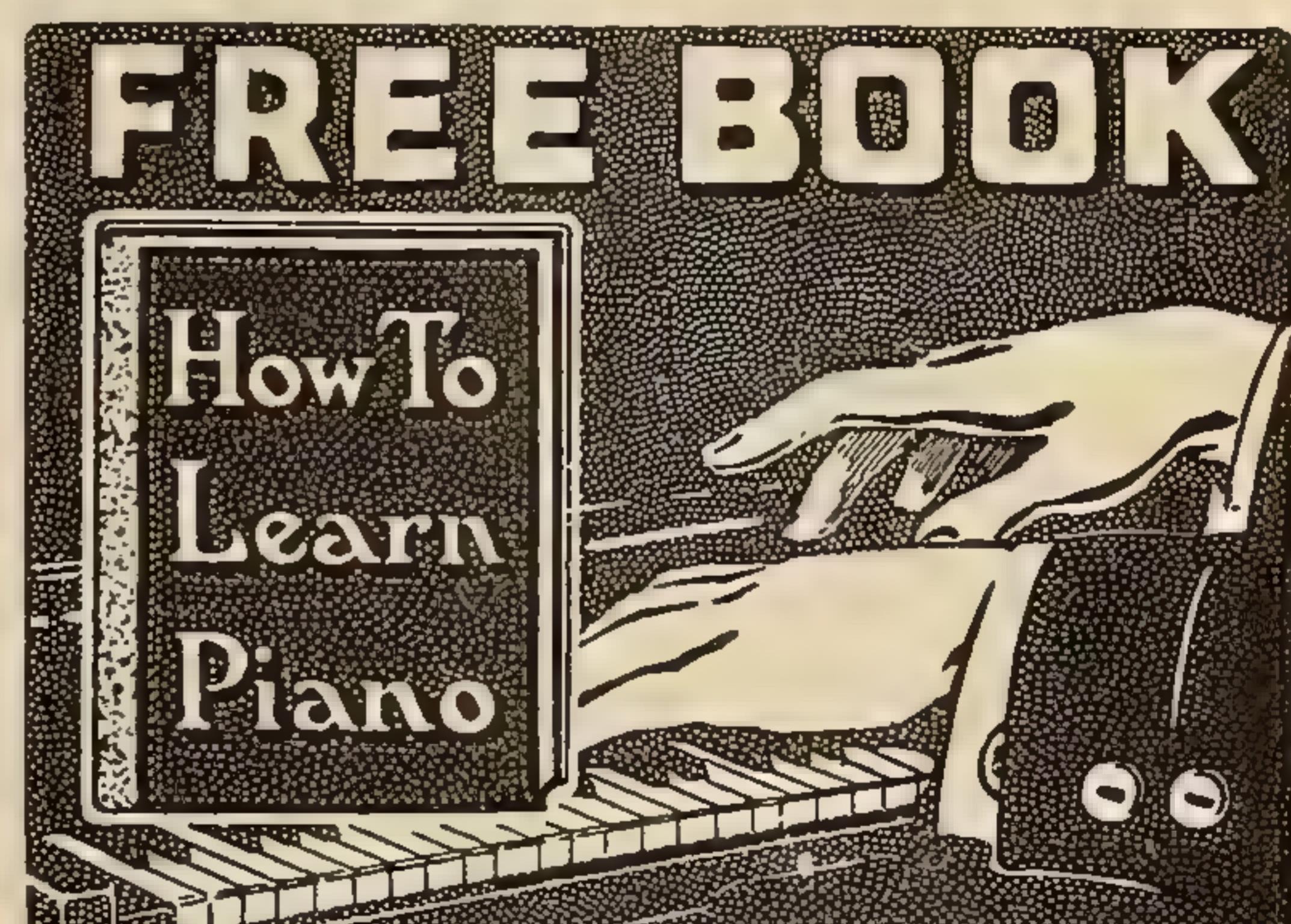


DR. QUINN AT HIS PIANO—from the famous sketch by Schneider, exhibited at the St. Louis Exposition

ing at your side. No matter where you live, I can teach you successfully. You study in spare time at home.

My system is entirely different from all others. In my third lesson, I teach you to play an interesting piece, not only in the original key, but also in all other keys. This is made possible by my patented invention, the Colorotone, and enables you to learn at once the famous Liszt system of playing every piece in every key with exactly the same fingering—which is usually taught only after three years of study. The Colorotone saves you from learning a second-best method at first and then throwing it away three years later for the correct method. With my fifth lesson I introduce another important and exclusive invention, Quinn-dex. Quinn-dex is a simple, hand-operated moving picture device, which enables you to see, right before your eyes, every movement of my hands at the keyboard. You actually see the fingers move. Instead of having to reproduce your teacher's finger movements from MEMORY—which cannot be always accurate—you have the correct models before you during every minute of practice. The Colorotone and Quinn-dex save you months and years of wasted effort. They can be obtained only from me, and there is nothing else anywhere, even remotely like them.

Men and women who have failed by all other methods have quickly and easily attained success when studying with me. My Course is endorsed by distinguished musicians who would not recommend any Course but the best. It is for beginners or experienced players, old or young. You advance as rapidly or as slowly as you wish. All necessary music is supplied without extra charge. A diploma is granted. Write today, without cost or obligation, for 64-page free booklet, "How to Learn Piano or Organ."



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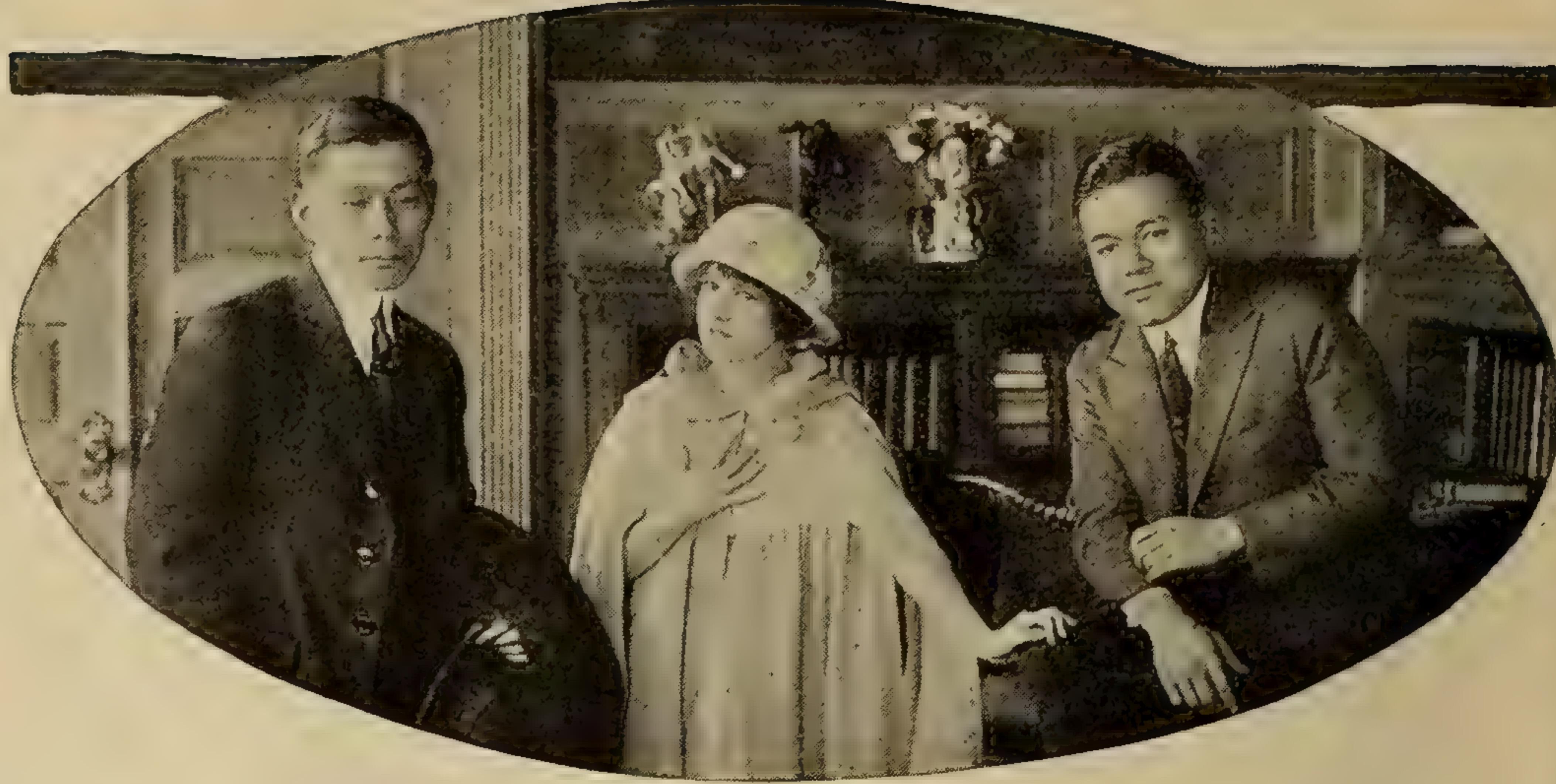
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CHESTER MUSIC COMPANY

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While Marguerite Clark was working in the Famous Players studio the other day, two gentlemen from Japan asked permission to visit the studio so that they might see how pictures are made. The young man standing on Miss Clark's right is Seiche Naruse, one of the leading writers of new Japan. He is returning to Japan by way of the United States, after nine months in the war zone as a war correspondent of one of Tokio's leading dailies. The young man leaning over the chair is Kuneo Koga, a mechanical engineer. This was their first experience in motion pictures.

## Whim-Whams and Wheezes

(Continued from page 14)

**I**N looking over the casts of picture plays produced during the past year, we find that all the villains are German. Now, how do you account for that?

We have just discovered why Ben Turpin is cross-eyed. His nose is so pretty that both eyes wish to look at it at the same time!

**B**EFORE he broke into the films, "Smiling Bill" Parsons says he sat down to figure how much greater a man Chaplin was than he. If you had asked us, Bill, we could have saved you all that time you spent a-figuring.

Marshall Neilan, director, advises actors not to bank upon their beauty. You're right, kid! If they did, Wally Reid would be worth five millions, Bill Hart would be broke and George Fawcett couldn't even make a deposit!

## He Was an Actor

It was during the filming of the trench scenes in "The Heart of Humanity," Allen Holubar's superdrama. Realism was the keynote. The trenches were flooded with the water of many days' rain. Discomfort reigned supreme as hordes of soldiers rehearsed and rehearsed again the thrilling battle that was to be recorded by the camera. But there was always some little thing that fell short of perfection and which meant the scene would have to be repeated again. Finally the camera be-

gan clicking and the actual process of taking the scene was under way. Suddenly the watchful eye of Mr. Holubar discovered a flaw in a bit of detail work. Orders were given and the camera stopped. Again came the tedious interlude of rehearsing.

A long, lanky figure in khaki suddenly rose from his kneeling posture and threw his gun aside. "What are you doing?" demanded Mr. Holubar.

The khaki-clad one hardly waited to reply: "Say, you hired an actor, not a submarine diver. I'm quitting."

## The Photoplay Philosopher

I am a moving picture fan,  
Have been since picture plays began,  
So ev'ry night I hurry  
To view whatever may be seen  
Around the corner on the screen.  
I thus forget all worry.

The program that is most complete  
Has good and bad and sour and sweet,  
One with the other blending!  
But as peace follows after strife,  
I like to think that real life  
Will have "a happy ending"!  
—Harold Seton

## Sarcasm

"It's a good thing they put 'The End' at the finish of every feature," observed the man-inclined-to-be-cynical.

"Why?" we asked innocently.

"Otherwise no one would know when the comedy started."

## Heredity

*Brown*—What was the first thing your baby said?

*White*—"Charlie Chaplin."

# LAUGHS!

## Film Flashes



The Wit and Humor of  
a Nation in Pictures

# LAUGHS! LAUGHS!

HERE they are! Your favorite Fun Makers in their most characteristic roles—from the uproarious, side-splitting antics of "Fatty," Roscoe Arbuckle, and "Walrus," Chester Conklin, to the exquisite comedy of Mary Pickford and Marguerite Clark. You'll see them all in

## FILM FLASHES

A big book brimful and running over with Laughs. Whenever you have a fit of the blues, a few minutes with FILM FLASHES will make you forget your troubles and generate a new zest for life. It's all good, wholesome American humor mingled with the most entertaining gossip about the screen favorites themselves. Linda A. Griffith (Mrs. D. W. Griffith) tells about the early struggles of many Motion Picture Stars who now scintillate brilliantly on princely salaries, but who were glad enough to work for \$3.00 per in the days of the "Old Biograph," as it is affectionately called by the screen people who began their climb to dizzy heights in its studios.

Lots of intimate secrets about film folks are revealed in such chapters as "On the Side Lines with the Director," "A Vampire Off Guard," "How to Become a Moving Picture Actress," "The Making of a Comedy," "Filmville Portraits." Douglas Fairbanks takes you into his confidence about his

mountainous mail, with several characteristic letters; Bessie Barrascale discourses about stock raising; Blanche Sweet tells of the joys of chicken farming and of her "darling pigs," and Marguerite Clark has a word or two to say in favor of the simple life.

A very human, likable lot you'll find these moving picture artists, and FILM FLASHES furnishes just the sort of background that will make you enjoy their work all the more when you see them on the screen.

### A FEW OF MANY INTERESTING STORIES

How Mary Pickford got her First Raise in Salary.

A Day with Vivian Martin.

Kissing Rules in the Movies.

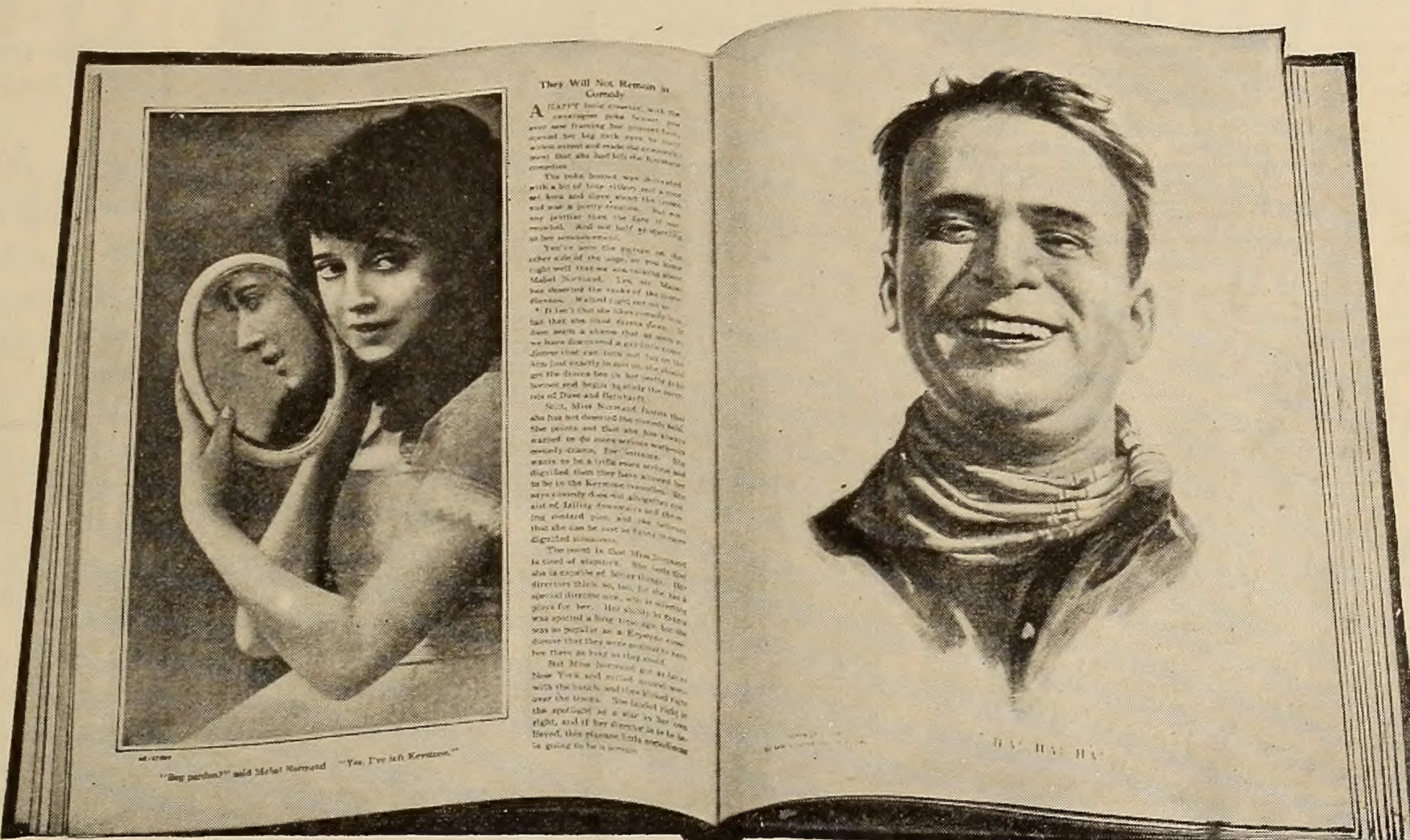
The Man who never saw a Moving Picture.

The Best Laugh in the Pictures.

"Shooting" the Thrills with Helen Holmes.

When Movie-Actor-itis Breaks Out.

In Search of Types.



### SOME OF THE MANY STARS YOU'LL MEET IN FILM FLASHES

Mary Pickford  
Mary Miles Minter  
William S. Hart  
Hughey Mack  
Marguerite Clark  
Vivian Martin  
Roscoe Arbuckle

Chester Conklin  
Marie Shotwell  
June Caprice  
Bessie Love  
Bobby Connolly  
Anita King  
Marie Doro

Florence Brady  
Max Linder  
Dorothy Kelly  
Norma Talmadge  
Mabel Normand  
Victor Moore  
Lenore Ulrich

Lillian Walker  
Douglas Fairbanks  
Kathryn Williams  
Bessie Barrascale  
Gladys Hulette  
Clara Williams  
Virginia Pearson

Helen Gibson  
Anna Little  
Gladys Brockwell  
E. A. Sothern  
Dorothy Dalton  
Helen Holmes  
Louise Huff

Pearl White  
Ethel Teare  
Ann Pennington  
Anita Stewart  
Blanche Sweet  
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Flora Finch

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Fanny Ward  
William Farnum  
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### HUNDREDS OF PICTURES

FILM FLASHES is a big attractive volume, size 10 7-8 x 8 1-8 inches. It is printed on a super paper in large clear type, and is bound in art covers with an appropriate design. Hundreds of pictures, both portraits and scenes, make it a permanent and valuable record reflecting the personality and work of those who have made motion pictures what they are to-day.

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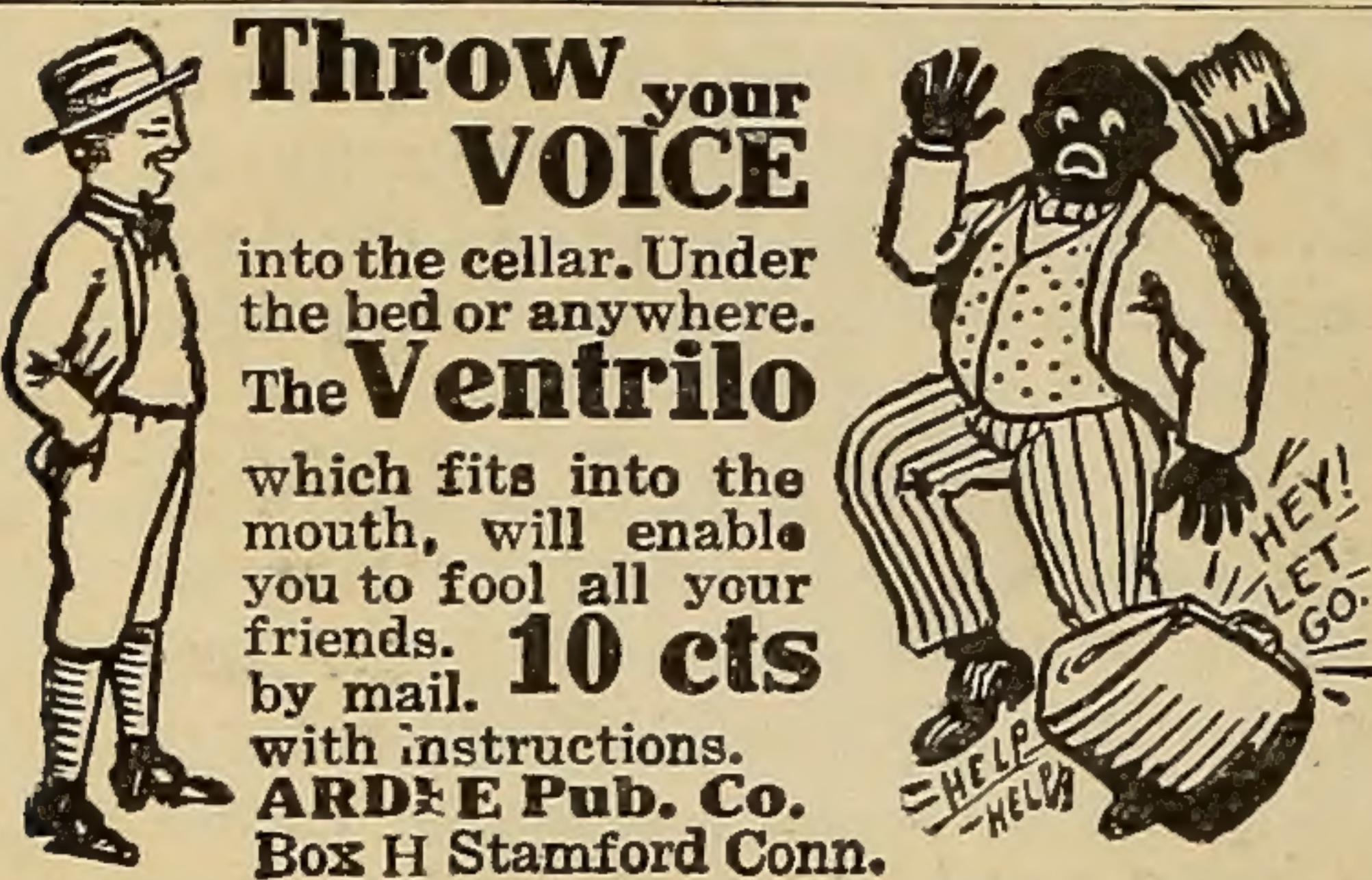
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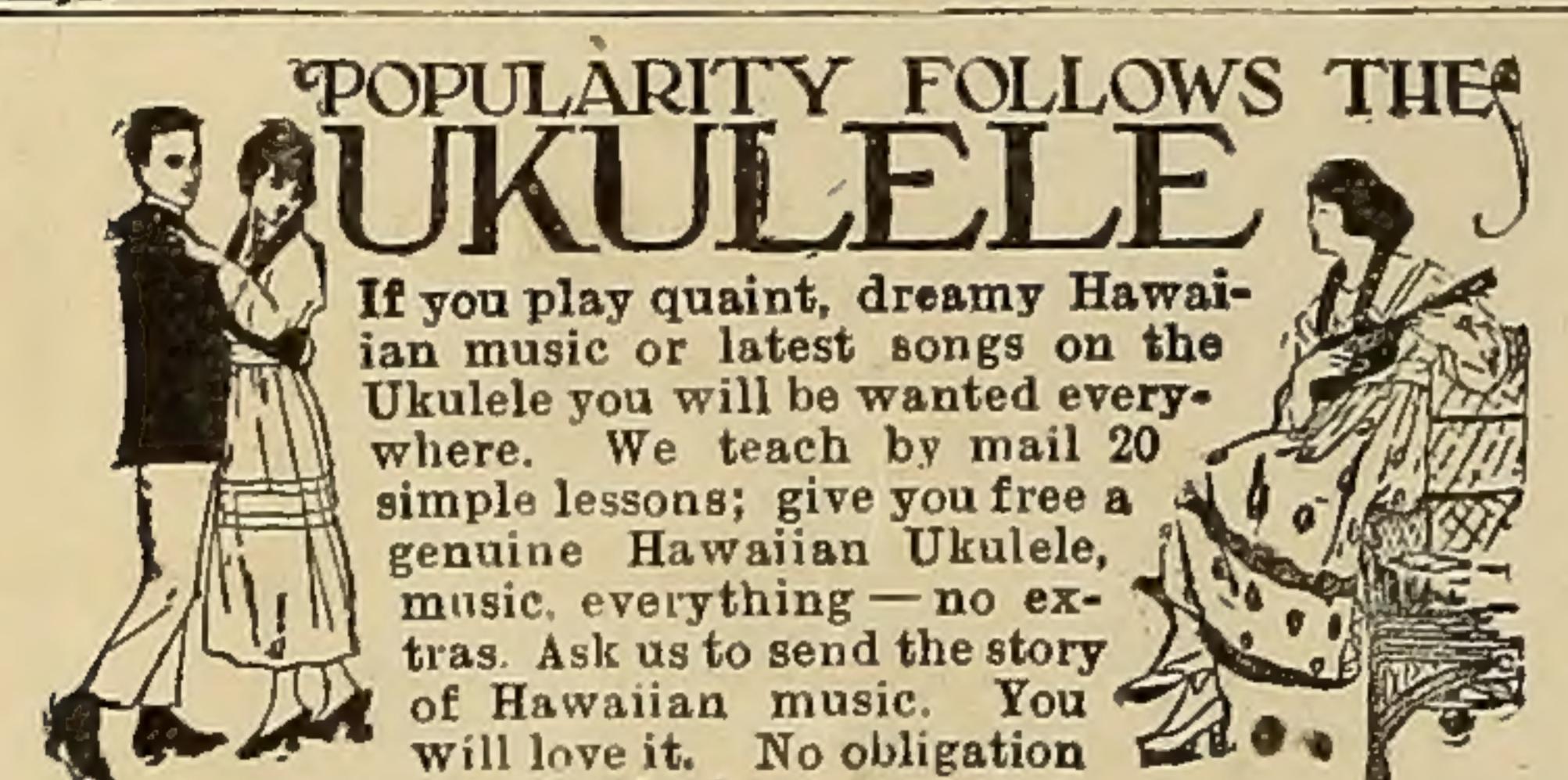
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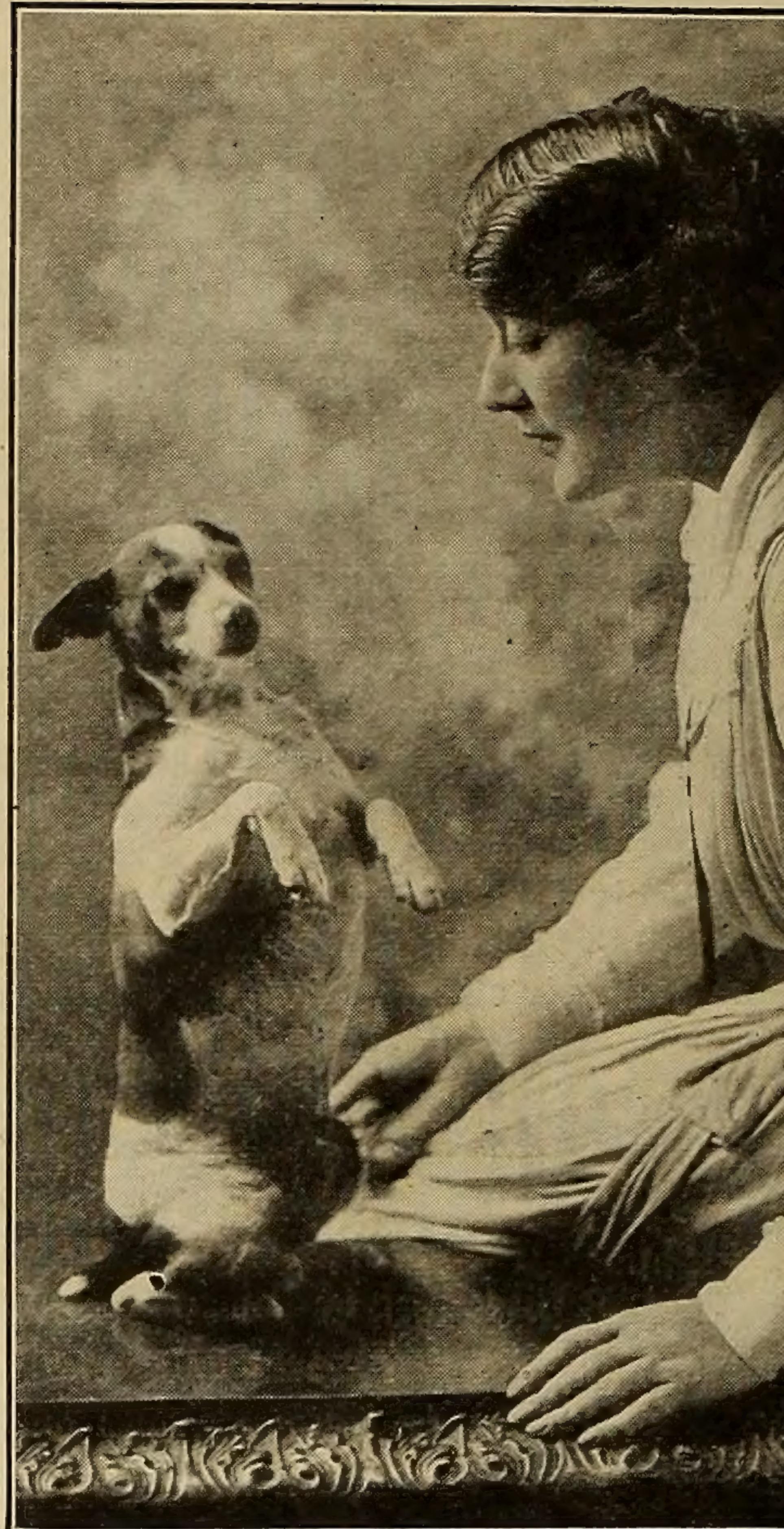
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PETROVA PICTURES

Mme. Olga Petrova says it is great fun playing farmerette and animal trainer at her country home at Great Neck. This speaking likeness, she says, was posed especially for Film Fun.

## The Movie Hero Back from the Wars

I used to be known as a hero bold  
On the moving picture screens,  
And I mussed not a hair as I did my share  
Of rescuing movie queens;  
But I've just come back from the fields of France,  
Where I carried a blunderbuss,  
And not even "Griff" could knock 'em as stiff  
As the drama they staged for us.

It used to be pie in the days gone by  
For me with my arm of steel  
To grab up a maid and fight unafraid  
'Gainst dozens of rogues per reel;  
But there were no cameras where I have been,

And no "retake," you can bet,  
While the cannons' roars was all the applause

That the "extras" and me could get.

My life was charmed and I lived unharmed

By danger—in movies, I mean—  
But in dodging steel 'twixt reel and real  
Is a helluva difference, I ween!  
As one of the leads I have done brave deeds,

But now they will all seem tame,  
For I've played the man, and the movie fan

Will say 'twas the bigger game!

—R. E. Smith.

## When the Director Got Through

I wrote a sad scenario,  
Chuck full of tragedy and woe,  
But it appeared upon the screen,  
As the funniest comedy I've seen.  
—Vara Macbeth Jones.

## Where Dreams Come True

Hoyle—Women have always talked too much!

Doyle—That is why men crowd into picture shows, where they can have the pleasure of looking at women without having the annoyance of listening to them!

## Necessary

Visitor—What's the megaphone for?

Photographer—I've got to use that when I photograph motion picture actresses, otherwise they wouldn't pose naturally.

## All Wool—and a Yard Wide

Mary had a little lamb;  
She took it "on the screen."  
She still has got her little lamb,  
Also a LIMOUSINE!

## And Then Some

"Hong Kong is the most cosmopolitan city in the world. You see every race on its streets."

"It's got nothing on Hollywood."

## The Reason

Actress—I don't want to do comedies all my life. I want to play in features.

Director—My dear young lady, you haven't got the features.

## Absent-minded

"What's the matter with the director? He looks sheepish."

"He went to church Sunday, and during the sermon he forgot himself, stood up and shouted to the minister: 'Come on! Put a little more pep in it!'"

## Provocation

"I never saw an actress register such disdain as the star in the feature we saw to-night."

"Maybe she was looking at the director at the time."

## But Her Clothes—

"The motion pictures are not true to life."

"Why not?"

"I've never seen a film actress change her mind in a picture."



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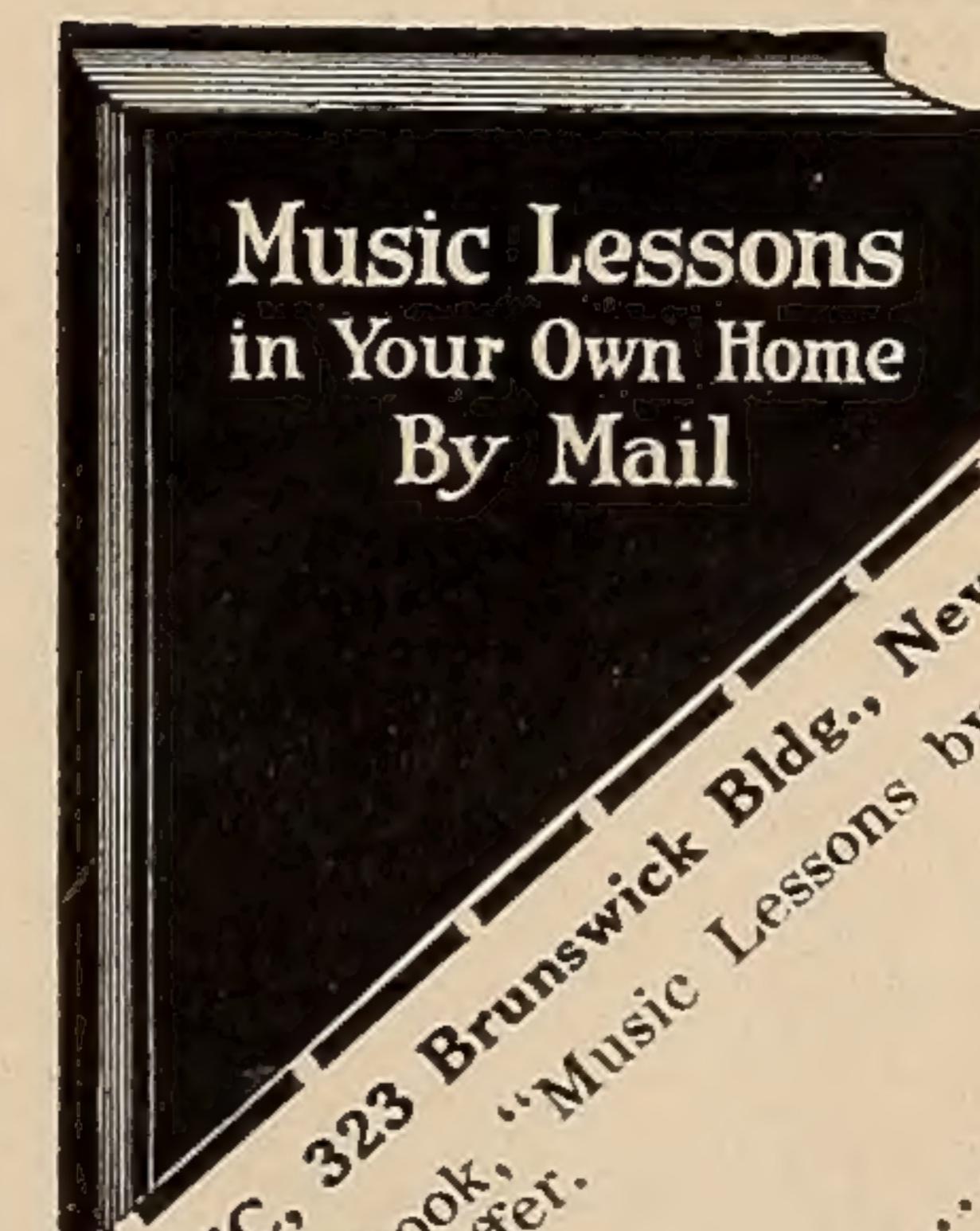
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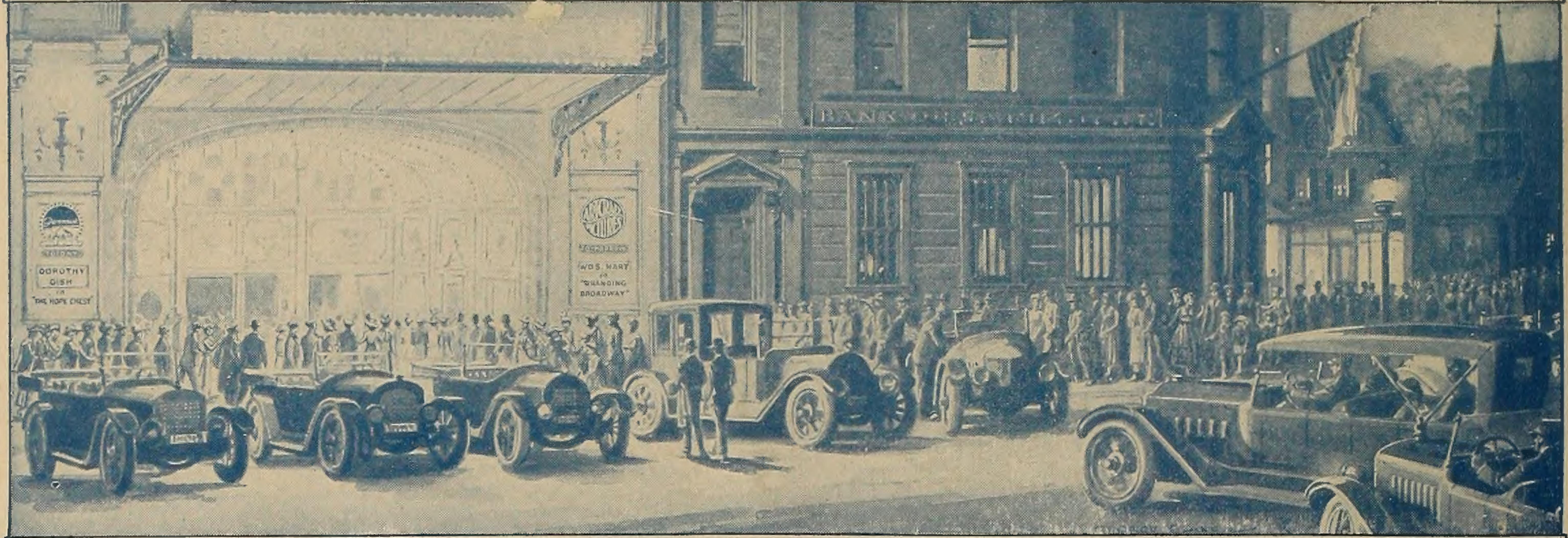
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### Paramount and Artcraft Stars' Latest Productions

Here are their latest productions listed alphabetically, released up to January 31st. Save the list! And see the pictures!

#### Paramount

*John Barrymore in "HERE COMES THE BRIDE"*  
*Enid Bennett in "FUSS AND FEATHERS" \**  
*Billie Burke in "THE MAKE-BELIEVE WIFE"*  
*Lina Cavalieri in "A WOMAN OF IMPULSE"*  
*Marguerite Clark in "LITTLE MISS HOOVER"*  
*Ethel Clayton in "THE MYSTERY GIRL"*  
*Dorothy Dalton in "QUICKSAND" \**  
*Pauline Frederick in "OUT OF THE SHADOW"*  
*Dorothy Gish in "THE HOPE CHEST"*  
*Lila Lee in "THE SECRET GARDEN"*  
*Vivian Martin in "JANE GOES A-WOOFING"*  
*John Emerson-Anita Loos Production*  
*Shirley Mason and Ernest Truex in "Good Bye Bill"*  
*Charles Ray in "STRING BEANS" \**  
*Wallace Reid in "THE DUB"*  
*Bryant Washburn in "VENUS IN THE EAST"*

#### Paramount-Artcraft Specials

"The Hun Within" with a Special Star Cast  
*"Private Peat" Private Harold Peat*  
*"Sporting Life," Maurice Tourneur's Production*  
*"The Silver King," Starring William Faversham*  
*"Little Women" (from Louisa M. Alcott's famous book), A Wm. A. Brady Production*  
*"False Faces," A Thos. H. Ince Production*

#### Artcraft

*Enrico Caruso in "MY COUSIN"*  
*George M. Cohan in "HIT THE TRAIL HOLIDAY"*  
*Cecil B. De Mille's Production "DON'T CHANGE YOUR HUSBAND"*  
*Douglas Fairbanks in "ARIZONA"*  
*Elsie Ferguson in "HIS PARISIAN WIFE"*  
*D. W. Griffith's Production "THE ROMANCE OF HAPPY VALLEY"*  
*William S. Hart in "BRANDING BROADWAY" \**  
*Mary Pickford in "JOHANNA ENLISTS"*  
*Fred Stone in "UNDER THE TOP"*  
*\* Supervision of Thos. H. Ince*  
*Paramount Comedies*  
*Paramount-Arbuckle Comedy "CAMPING OUT"*  
*Paramount-Mack-Sennett Comedies "CUPID'S DAY OFF" "NEVER TOO OLD"*  
*Paramount-Flagg Comedy "IMPROVAGANDA"*  
*Mr. and Mrs. Sidney Drew in Paramount-Drew Comedies*  
*Paramount-Bry Pictograph One each week*  
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No, the "P. O." is no more the hub of all rural life. The 7:20 mail is no longer the big excitement out where they still breathe fresh air and own broad acres. Much more going on than the "Annual County Fair" or the good old Church Social.

In these times, whenever "Jones, the Farmer" hankers after a couple of hours' laughs and thrills, he goes just where "Brown, the City Banker" goes. And he sees just as fine motion pictures as Mr. Manhattan can see at Broadway's toniest theatre.

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